BELGIUM

TWENTIETH CENTURY GUIDES

Digitized by the Internet Archive
in 2026

https://archive.org/details/handbooktobelgiu0000vari

072/18
$20

BELGIUM
AND THE
BATTLEFIELDS

HANDBOOK

TO

BELGIUM

AND THE

BATTLEFIELDS

With Maps of Belgium, the Western Front, and the Ypres Salient
Plans of Brussels, Antwerp, Ostend, Bruges, Ghent, Liège,
Malines, Namur, Spa and Environs, Luxemburg,
the River Meuse, etc.

SIXTY ILLUSTRATIONS.

EIGHTH EDITION—REVISED

NEW YORK
ROBERT M. McBRIDE & COMPANY
LONDON
WARD, LOCK & CO., LIMITED,
1929

Printed in Great Britain by Butler & Tanner Ltd., Frome and London

CONTENTS

	PAGE
HOTELS AND TARIFFS	9
TOURS IN BELGIUM: Routes and Fares—Plans of Tour—Passports—Railway Travelling in Belgium—Time—Luggage—Customs—Cycling and Motoring—Walking Tours	17
PRELIMINARY INFORMATION: Belgian Currency—Weights and Measures, etc.—Postal Arrangements — Maps — Photography — Angling — Geographical Notes—The Ardennes—Races and Languages—Population, Religion, Education—Government—The Army—Belgian Characteristics—Draught Dogs—Communications—Commerce—Manufactures—Agriculture	27
HISTORICAL SKETCH	42
BELGIUM AND THE GREAT WAR	50
THE FLANDERS BATTLEFIELDS: Access—Accommodation — Cemeteries — Communications — Principal Places of Interest	61
ART IN THE NETHERLANDS	68
OSTEND AND THE BELGIAN COAST	74
Ostend	75
Coq — Wenduyne — Blankenberghe — Zeebrugge—Heyst—Knocke—Le Zoute	81
Middelkerke—Lombartzyde—Nieuport—Coxyde—La Panne—Furnes—Dixmude	85
YPRES	90
THREE OLD FLANDERS TOWNS:	
Tournai	100
Audenarde	106
Courtrai	107
THE REGION OF MONS	109
Mons	110
Jemappes—Spiennes—Binche—Ecaussines	114
THE REGION OF CHARLEROI	117
BRUGES	120
GHENT	135
Excursions from Ghent	149
Ghent to Antwerp	150
Ghent to Termonde and Malines	150

PAGE

BRUSSELS 152
THE ENVIRONS OF BRUSSELS :
Ixelles—Forest of Soignes—Laeken—Tervueren . 175
WATERLOO 181
BETWEEN BRUSSELS AND ANTWERP :
Malines 185
ANTWERP 189
ANTWERP TOWARDS GERMANY AND HOLLAND :
Viâ Hasselt and Maastricht 208
Viâ Herenthals 209
BETWEEN BRUSSELS AND LIÈGE
Louvain 211
Tirlemont 218
LIÈGE 219
Excursions from Liège 229
Liège to Marloie 231
THE VALLEY OF THE MEUSE—Liège to Huy . . 234
HUY 235
Huy to Namur 237
BRUSSELS TO NAMUR 239
NAMUR 241
Namur to Dinant 247
DINANT AND ENVIRONS 249
Excursions round Dinant 252
NAMUR TO ARLON AND LUXEMBURG 263
SPA AND ITS ENVIRONS 267
Excursions from Spa 275
The Amblève Valley 281
BOUILLON AND THE SEMOIS VALLEY . . . 287
ROCHEFORT 292
LAROCHE AND THE OURTHE VALLEY . . . 296
THE GRAND DUCHY OF LUXEMBURG . . . 301
Luxemburg 301
Mondorf-les-Bains 306
Diekirch 306
Vianden 307
Echternach 307
VOCABULARY OF ENGLISH, FRENCH AND FLEMISH
PHRASES 309
INDEX 313

ILLUSTRATIONS

	FACES PAGE
Hôtel de Ville, Audenarde	20
St. Gudule's Cathedral, Brussels	21
The Belfry, Bruges	28
Quai au Blé, Ghent	29
Château de Walzin	48
Tongres Cathedral	49
Dixmude (1914 and 1918)	64
Château des Trois Tours, Brielen	65
On the Ypres-St. Julien-Road	65
"The Forbidden Book" (C. Ooms)	68
"The Adoration of the Lamb" (Van Eyck)	69
Ostend: The Digue	76
The Kursaal	77
Blankenberghe: The Casino	82
Heyst	83
Ypres in ruins (1918)	94
Cloth Hall (1914)	95
Bruges: Quai Vert	128
The Gruuthuse	129
Hôtel de Ville	129
St. Saviour's Cathedral	129
Ghent: St. Bavon's Cathedral	144
Château des Comtes	145
The Rabot	145
Brussels: Maison du Roi	150
The Bourse	151
Cinquantenaire Arch	151
Brussels (*continued*): Place Royale	154
Palais de Justice	155
Houses of Parliament	160
Colonne du Congrès	161
Ixelles Ponds	176
Porte de Hal	176
The King's Palace	177
Laeken Palace	177
Congo Museum, Tervueren	177
"The Miraculous Draught of Fishes" (De Craeyer)	180
Waterloo: Lion Monument	181
Malines Cathedral	188
Antwerp: The Cathedral	189
Rubens's "Descent from the Cross"	194
Brabo Fountain	195
Plantin-Moretus Museum	206
Bourse	207
Louvain: Hôtel de Ville	212
St. Peter's Church	213
Liège: St. Paul's Cathedral	220
The Palace	221
Huy: The Citadel	240
Namur	241
Dinant	256
Montaigle Castle	257
Spa	272
The Casino	273
Bouillon	288
The Grotto of Han	289

MAPS

Belgium . . . . . *Frontispiece*
The English Channel . . . . . *Faces* p. 17
The Battle Lines of the Western Front, 1914–1918 . ,, 51
The Ypres Salient . . . . . ,, 61
The Battlefield of Waterloo . . . . p. 183
The Meuse: Namur to Dinant . . *Faces* p. 247
The Grotto of Han . . . . . p. 294

TOWN PLANS

Ostend . . . . . *Faces* p. 75
Bruges . . . . . ,, 121
Ghent . . . . . ,, 135
Brussels . . . . . ,, 153
Malines . . . . . ,, 187
Antwerp . . . . . ,, 191
Liège . . . . . ,, 219
Namur . . . . . ,, 243
Spa and Environs . . . . . ,, 267
Luxemburg . . . . . ,, 303

HOTELS.

THE traveller in Belgium need be under no apprehension on the important matter of accommodation. In the larger towns there will always be found a wide range of establishments, from first-class houses to humble but comfortable establishments at which the charges are half or less than half those of the best hotels. Brussels has, in addition to hotels of every grade, a considerable number of excellent boarding-houses, largely patronized by British and American visitors, and in all the largest resorts apartments can be obtained with or without board. At Ostend in the height of the season very high prices are often demanded, and arrangements here, as well as at Blankenberghe, Middelkerke and other resorts on the coast, and in the Ardennes country during August, should always be made in advance. In country places the cost of living will generally be about one-half of the cost in the important towns. It should be borne in mind, however, that, the standard of living being somewhat lower in Belgium, many so-called " hotels " would hardly merit that designation in Great Britain, and that an hotel which calls itself " Grand " does not necessarily voice the opinion of seasoned travellers.

See what accommodation the house can offer before hiring a room. In many hotels a reduction is made if the traveller stays more than one night. The traveller should settle his bill an hour or so before he quits the hotel, or if he is going to leave early in the morning, let him have his bill overnight. Hotel servants look for tips in Belgium as elsewhere. A sum equal to about one-tenth of the proprietor's claim is usually a fair amount to distribute, unless " 10 per cent. for service " appears on the bill. In that case no tip is expected.

Table d'hôte dinner in Belgium is " on " from 12 to 2, as a rule ; the evening meal, either dinner or supper, about 6 or 7 p.m., is generally lighter than that at midday, though this depends on the class of hotel or boarding-house. Dining at restaurants is generally cheaper than the hotel *table d'hôte* ; and beer may be substituted for wine.

On following pages we give a selection of hotels of varying grades in the principal centres, but the list is by no means exhaustive, and readers who desire fuller particulars or information concerning boarding-houses or private apartments are recommended to write to the Information Bureau in the town concerned. The State Railways also issue annually a very handy *Liste-Tarif* (1 fr.), giving brief particulars of practically every hotel, pension, and restaurant in the country.

Members of the Touring Club de Belgique will find special hotel terms quoted in the Club's *Annuaire*, an annual publication obtainable by members for a franc or less. The club is open to tourists of every description, and thus includes those who travel by rail. The annual subscription for foreigners is 10 fr. The office is at 44, Rue de la Loi, Brussels.

The prices quoted in the following list are, of course, liable to considerable variation according to season, rate of exchange, and other factors, and should not be regarded as more than an approximate indication of the grade of establishment. Wherever possible, arrangements for a stay should be made in advance.

[Abbreviations : *R.*, single bedroom ; *P.*, complete pension per day.]

Antwerp.

Terminus Palace, facing Central Station (400 beds) : *R.*, single, 25 fr. ; *P.*, 45 fr.
Grand, Avenue de Keyser (200 beds) : *R.*, single, 12 fr.
Paix, Rue Menuisiers (100 beds) : *R.*, single, 10 fr. ; *P.*, 20 fr.
Flandres, Place Verte (50 beds) : *R.*, single, 12.50 fr. ; *P.*, 32.50 fr.
Roi Albert, Place de la Gare (20 beds) : *R.*, 6 fr.
Carlton, Avenue de France (40 beds) : *R.*, single, 15 fr. ; *P.*, 35 fr.
Cecil, Rue van Artevelde (45 beds) : R., single, 8 fr. ; *P.*, 18 fr.
Angleterre, Quai van Dijk (35 beds) : *R.*, single, 9 fr. ; *P.*, 25 fr.
Gallia, Avenue de France (30 beds) : *R.*, single, 10 fr. ; *P.*, 30 fr.
Londres, Avenue de Keyser.
l'Industrie, Rue Pelican (40 beds) : *R.*, single, 10 fr.
Suisse, Place Verte (28 beds) : *R.*, single, 8 fr.
Lepage, Avenue de Keyser,
Pension, De Meyrere, Rue Jacobs 47 : *P.*, 18 fr.
And many others.

Adinkerke.

Robaey Bekaert : *R.*, single, 3 fr.
Paix : *R.*, single, 3 fr.
France : *R.*, single, 3 fr.
Commerce : *R.*, single, 3 fr.
Ste Cecile : *R.*, single, 3 fr.

Alost.

Comte de Flandre, Place de la Gare : *P.*, 15 fr.
Flandre : *R.*, single, 6 fr. ; *P.*, 15 fr.

Andenne-sur-Meuse.

Etrangers, Place du Perron : *R.*, single, 4 fr.
Irlande, Place des Tilleuls : *R.*, single, 5 fr. ; *P.*, 18 fr.
Moderne, Grand' Rue : *R.*, single, 5 fr. ; *P.*, from 15 fr.
Condroz, Rue de l'Industrie : *R.*, single, 5 fr. ; *P.*, 18 fr.
Barcelone, Rue Brun : *R.*, single, 5 fr. ; *P.*, 20 fr.

[ABBREVIATIONS: *R.*, single bedroom; *P.*, complete pension per day.]

Anseremme.

Meuse: *P.*, 20 fr.
Grand: *R.*, single, 6 fr.; *P.*, 25 fr.
Beau Sejour: *R.*, single, 8 fr.; *P.*, 20 fr.
Lesse: *R.*, single, 6 fr.; *P.*, 22 fr.
Fabry: *R.*, single, 6 fr.; *P.*, 20 fr.
Brochet: *R.*, single, 5 fr.; *P.*, 18 fr.
Repos des Artistes: *P.*, 20 fr.
Britannique: *R.*, single, 8 fr.; *P.*, 20 fr.

Arlon.

Nord: *R.*, single, 7.50 fr.
Parc.
Luxembourg: *R.*, single, 5 fr.
Beau Site: *R.*, single, 7 fr.; *P.*, 20 fr.
Terrasse.
Cosmopolite.
Commerce.
Marne.
Concordia.

Audenarde.

Pomme d'Or.
Saumon.

Aywaille.

Ardennes: *R.*, single, 3 fr.; *P.*, 12.50 fr.
Parc: *R.*, single, 6 fr.; *P.*, 18 fr.
Casino: *R.*, single, 6 fr.; *P.*, 18 fr.
Liège: *R.*, single, 5 fr.
Museum: *R.*, single, 5 fr.; *P.*, 16 fr.
Familles: *R.*, single, 3 fr.; *P.*, 15 fr.

Beauraing.

Léon Boidron: *R.*, single, 5 fr.
Luxembourg: *R.*, single, 5 fr.; *P.*, from 15 fr.
Réné Simon: *R.*, single, 4 fr.

Binche.

Commerce: *R.*, single, 6 fr.; *P.*, 15 fr.
Tourelle.
Esperance: *R.*, single, 5 fr.; *P.*, 12.50 fr.
Alhambra: *R.*, single, 5 fr.
Porc Gras: *R.*, single, 5 fr.

Blankenberghe.

Continental and Palace (300 beds), on The Digue: *R.*, single, from 12 fr.; *P.*, 30 fr.
Cecil-Lion d'Or (350 beds).
Grand (300 beds), The Digue: *P.*, 30 fr.
Nord, facing Station (150 beds): *P.*, 18 fr.
Londres, Rue de l'Eglise (60 beds): *P.*, 18 fr.
Bruges, Rue des Pecheurs (60 beds): *P.*, 20 fr.
Metropole, Rue de l'Eglise (75 beds): *R.*, single, 8 fr.; *P.*, 20 fr.
Belvedere, Digue de la Mer (60 beds): *P.*, 20 fr.
Moderne, Rue des Boulangers (50 beds): *R.*, single, from 6 fr.
Liégois, Rue des Boulangers (16 beds): *P.*, 18 fr.
And many others.

Bouillon.

Poste (120 beds): *R.*, single, 6 fr.; *P.*, from 25 fr.
Pont de France (40 beds).
Gare (20 beds): *R.*, 5 fr.; *P.*, 18 fr.
Anvers (10 beds): *R.*, single, 5 fr.; *P.*, 18 fr.
Moka (15 beds): *R.*, single, 5 fr.; *P.*, 18 fr.
Chemin de Fer (18 beds): *R.*, 5 fr.; *P.*, 20 fr.
Station (4 beds): *R.*, 4 fr.; *P.*, 15 fr.
Luxembourg.

Bruges.

Memlinc Palace, Grand' Place: *R.*, 8 fr.; *P.*, 26 fr.
St. Amand, Rue St. Amand: *R.* 5 fr.; *P.*, 16 fr.
Lion Rouge, 13 Marché du Vendredi: *R.*, 3.50 fr.
Cornet d'Or, Place Simon Stévin: *R.*, 5 fr.; *P.*, 15 fr.
Lion Blanc, Place de la Gare: *R.*, 3 fr.
Flandre, Rue Nord du Sablon: *R.*, 15 fr.; *P.*, 38 fr.
Prive, Place des Orientaux.
Singe d'Or, Place de la Gare.
Londres, Place de la Gare: *R.*, 7 fr.; *P.*, 22 fr.
Nord, Place Théâtre: *R.*, 5 fr.; *P.*, 15 fr.
Pannier d'Or, Grand' Place: *P.*, from 25 fr.
Sablon, Rue Nord du Sablon: *P.*, 28 fr.
Commerce, Rue St. Jacques: *P.*, 28 fr.
Sirène: *R.*, 7 fr.; *P.*, 12 fr.
Comte de Flandre, Place de la Gare.
Pension Verriest, Rue Longue.
Pension de la Monnaie, Rue de la Monnaie: *P.*, 18 fr.

[Abbreviations: *R.*, single bedroom; *P.*, complete pension per day.]

Brussels.

Palace, Place Rogier (500 beds): *R.* 40 fr.
Metropole, Place de Brouckère (500 beds): *R.* and bath, 20 fr.
Bordeaux, Rue du Midi (80 beds): *R.*, 10 fr.: *P.*, 28 fr.
des Négociants, Rue de la Fourche (90 beds): *R.*, 8 fr.
L'Espérance, Place de la Constitution.
L'Europe, Boulevard du Midi.
Grand, 23–7, Boulevard Anspach (200 beds): *R.*, 15 fr.; *P.*, 45 fr.
Splendide, Rue des Croisades (50 beds): *R.* 8 fr.; *P.* 20 fr.
Cecil, Boulevard du Jardin Botanique (200 beds): *R.*, 12 fr.; *P.*, 30 fr.
Moderne, Boulevard du Midi: *R.*, 8 fr.
Regina, 14, Avenue Fonsny (25 beds): *P.*, from 20 fr.
Bristol & Marine, 9, Boulevard Botanique.
Deux Flandres, Rue de Brabant: *R.*, 6 fr.
Espérance (family), R. Linée.
des Neuf Provinces, Rue du Progrès: *R.*, 5 fr.
Acacias, 6, Avenue Fonsny.
Carlton, Avenue Louise.
Astoria, Rue Royale: *P.*, 40 fr.
Louvre, 16, Boulevard Botanique.
Monico-Nord, 2, Rue de Brabant: *R.*, 7 fr.
Terminus Nord, 10, Place Rogier: *R.*, 8 fr.
Famille, Rue de Bienfaisance: *R.*, 5 fr.; *P.*, 12 fr.
Cercle, 40, Rue de la Concorde.
Wiltcher's (family), 73, Avenue Louise (100 beds): *P.*, 35 fr.
Family, 22, Rue des Drapiers.

Pensions.

Clercq-Kempeneers, 224, Rue du Noyer: *R.*, 5 fr.; *P.*, from 20 fr.
Russell, 35–7, Rue Defacqz, Avenue Louise: *P.*, 20 fr.
Belliard, Rue Belliard: *R.*, 10 fr.; *P.*, 18 fr.
Goossens, 85, Rue Mercelis, Avenue Louise: *R.*, 10 fr.; *P.*, 18 fr.
Melrose, 90, Rue Gachard (50 beds): *P.*, 35 fr.
Victoria, Rue d'Edimbourg, Ixelles: *P.*, 15 fr.

Charleroi.

Casino, Rue de la Station: *R.*, 10 fr.
Europe, Rue du Collège.
Espérance, Rue de la Station: *R.*, from 5–8 fr.
Hainaut, Rue de la Station: *R.*, 5 fr.
Palace, Rue du Collège: *R.*, 10 fr.

Coo.

Station
Bell Vue.

Courtrai.

Nord, Place des Eperons d'Or.
Royal, Place des Eperons d'Or: *R.*, from 5 fr.
Trois Negres, Marche aux Grains.
And others.

Coxyde.

Terlinck: *R.*, 6–10 fr.; *P.*, 23–28 fr.
Parc: *R.*, 8 fr.; *P.*, 18 fr.
Elisabeth: *R.*, 5 fr.; *P.*, 18–25 fr.
Paix: *P.*, 15 fr.
Marine: *R.*, 5 fr.; *P.*, 17–20 fr.

Dinant.

Postes (100 beds).
Splendide Palace.
Ardennes (100 beds): *R.*, 7 fr.; *P.*, from 25.50 fr.
Familles (80 beds): *R.*, 8 fr.; *P.*, from 25 fr.
Gare (40 beds): *R.*, 7–8 fr.; *P.*, 20 fr.
Collège: *R.*, 7 fr.; *P.*, 18 fr.
Voyageurs (25 beds): *R.*, 8 fr.; *P.*, from 22 fr.
Roulin: *R.*, 7 fr.
Terminus (18 beds).
France (25 beds): *P.*, 24 fr.
Nord (30 beds): *R.*, 8 fr.
Coq d'Or (19 beds): *R.*, 6 fr.; *P.*, 20 fr.
Commerce (16 beds): *R.*, 7 fr.; *P.*, from 20 fr.
Herman (24 beds): *P.*, from 22 fr.

Dixmude.

Casino: *R.*, 5 fr.
Chalet des Ruines: *R.*, from 3 fr.; *P.*, 15.50 fr.
Continental, Grand' Place: *R.*, 6 fr.; *P.*, 12 fr.
Touristes, Grand' Place: *R.*, from 3 fr.; *P.*, 15.50 fr.

Duinbergen.

Pauwels: *R.*, 10 fr.; *P.*, 25 fr.
Grand: *R.*, 10 fr.; *P.*, from 25 fr.
Station: *R.*, 8 fr.; *P.*, from 18 fr.

[ABBREVIATIONS: *R.*, single bedroom; *P.*, complete pension per day.]

Francorchamps.

Bruyères: *R.*, 6 fr.; *P.*, 25 fr.
Moderne: *R.*, 5 fr.; *P.*, 20 fr.
Roux-Renard: *R.*, 5 fr.; *P.*, 20 fr.
Landers: *P.*, 15 fr.

Furnes.

Grand Hotel Royal, Grand' Place: *R.*, 6 fr.; *P.*, 16 fr.
Noble Rose: *R.*, 7 fr.; *P.*, from 20 fr.
Europe, Place de la Station: *R.*, 5 fr.

Ghent.

Poste, Place d'Armes (200 beds): *R.*, 12 fr.; *P.*, 35 fr.
St. George, Rue du Haut Port (60 beds): *R.*, 6 fr.; *P.*, from 20 fr.
Universel, Rue de la Station (60 beds).
Chapeau Rouge, Rue Petite Turquie (30 beds): *R.*, 4 fr.; *P.*, 12 fr.
Terminus, Boulevard Albert (14 beds): *R.*, 8 fr.
Gambrinus, Rue de Flandre (20 beds).
Carpe, Chemin de Courtrai (16 beds): *R.*, 6 fr.; *P.*, from 12 fr.

Han-sur-Lesse.

Belle Vue and Grotte: *R.*, 6 fr.; *P.*, from 16 fr.
Lesse: *R.*, from 6 fr.; *P.*, from 18 fr.
Voyageurs: *R.*, 6 fr.

Heyst.

Plage (150 beds), Digue de Mer: *R.*, 10 fr.; *P.*, from 25 fr.
Grand Royal (100 beds): *R.*, 8 fr.: *P.*, from 20 fr.
Bruges & Flandres (100 beds), The Digue: *R.*, 8 fr.; *P.*, from 20 fr.
Astoria Lion d'Or (100 beds): *R.*, 8 fr.
Bel Abri.
Sainte Anne, Rue du Phare (12 beds): *R.*, 4 fr.; *P.*, from 15 fr.
Charles le Bon, Rue de l'Eglise (12 beds): *R.*, 4 fr.; *P.*, 15–18 fr.
Familles, Digue de Mer (40 beds): *R.*, 6 fr.; *P.*, 18–20 fr.
Many pensions.

Houffalize.

Commerce: *R.*, 5 fr.; *P.*, 15–18 fr.
Ourthe: *R.*, 5 fr.; *P.*, from 18 fr.
Postes: *R.*, 5 fr.; *P.*, 18–25 fr.
Château des Cheras.

Huy.

Aigle Noir: *R.*, 6 fr.; *P.*, 25 fr.
Flèche: *R.*, 4 fr.; *P.*, 15 fr.
Mouton Bleu: *R.*, 6 fr.; *P.*, from 18 fr.
Couronne: *R.*, 5 fr.
Poste: *R.*, 5 fr.; *P.*, 15 fr.
Nord (12 beds).
National.
Voyageurs.

Knocke.

Central (200 beds): *R.*, 10 fr.; *P.*, 25 fr.
Godefroy, The Digue (100 beds).
Cosyn (75 beds): *R.*, 7 fr.; *P.*, 15 fr.
Cosmopolite (40 beds): *R.*, 6 fr.; *P.*, 18 fr.

Le Zoute.

Palace: *P.*, 15 fr.
Memline: *P.*, 35 fr.
Golf, Knocke-Zoute (40 beds): *P.*, 30 fr.
Grand Hotel du Zoute.
Belle Vue.
de la Brise.
Jacobs, The Digue: *P.*, 30 fr.
Links: *R.*, 10 fr.; *P.*, 45 fr.
Pension des Bains, Digue de Mer.
Pension Armenonville, Rampe du Phare.
Pension de Famille, Rue Marie Jose.

Laroche.

Ardennes: *R.*, 8 fr.; *P.*, from 20 fr.
Luxembourg: *R.*, 6 fr.; *P.*, from 18 fr.
Nord: *R.*, 5 fr.; *P.*, from 18 fr.
Royal: *R.*, 5 fr.; *P.*, from 15 fr.
Sud: *R.*, 5 fr.; *P.*, 20 fr.
Pension Bertrand: *P.*, 15 fr.

Liège.

Suède: *R.*, including breakfast, 15.50 fr.
Univers.
Dinant, Rue St. Etienne: *P.*, 20 fr.
Moderne, Rue Pont d'Avroy.
Midi, Place des Guillemins: *R.*, 7 fr.; *P.*, 20 fr.
Klippert, rue de la Cathedrale: *P.*, 7 fr.
Longdoz, Rue Grétry: *R.*, 7 fr.
Mouton Noir, Rue de la Halle.
Rogier, Avenue Rogier Gillon.
Des Arts, Rue du Paradis.
Tellendael.

[Abbreviations: *R.*, single bedroom; *P.*, complete pension per day.]

Liège (*continued.*)

Becasse, Rue des Domincians.
Du Nouveau Monde, Place St. Lambert: *R.* and breakfast, 8.25 fr.
Nations, Rue des Guillemins.
Louvre, Rue Pont d'Avroy.
Sports, Place des Guillemins: *R.*, 6 fr.

Louvain.

Metropole et de Suède, Rue Vital Decoster: *R.*, 8 fr.; *P.*, 15 fr.
Majestic, Avenue des Alliés: *P.*, 15 fr.
Grand Hotel la Royale, Place des Martyrs: *R.*, 7 fr.; *P.*, 20 fr.
Industrie, Place des Martyrs.
Van der Weyer, Place des Martyrs: *R.*, 5 fr.

Luxemburg.

Clesse, Avenue de la Gare: *R.*, 8 fr.; *P.*, 25 fr.
Brasseur, Rue de l'Arsenal: *R.*, from 15 fr.
Metropole, Rue de la Poste: *P.*, 33 fr.
International, rue de la Gare: *R.*, 8 fr.

Malines.

Station: *R.*, 7 fr.; P., 20 fr.
Couronne, at the Station.
Cour de Beffre.

Malmédy.

Jacob: *R.*, 7.50 fr.; *P.*, 20 fr.
Cheval Blanc: *R.*, 5 fr.; *P.*, from 18 fr.
Globe: *R.*, 8 fr.; *P.*, 20 fr.
International: *R.*, from 5 fr.
Europe: *P.*, from 20 fr.

Menin.

Ville de Gand: *R.*, 3 fr.; *P.*, from 10 fr.
Bourse: *R.*, 6 fr.; *P.*, 16 fr.
Reine.

Middelkerke.

Plage: *P.*, from 20 fr.
Bains: *P.*, from 20 fr.
Littoral, on Digue.
Royal Midland: *R.*, 6 fr.; *P.*, from 20 fr.
Orchidées (45 beds): *P.*, from 20 fr.
Royal Astoria: *R.*, 12 fr.; *P.*, from 25 fr.
Champ Honneur (summer only): *P.*, 15–25 fr.
Splendide, Avenue Leopold: *R.*, 6 fr.; *P.*, 20 fr.
Yser: *P.*, 13 fr.
Many pensions.

Mons.

Italie: *R.*, 7 fr.; *P.*, 24 fr.
Embarcardère: *R.*, 7 fr.
Grand: *R.*, 8 fr.; *P.*, 25 fr.
Espérance: *R.*, 8 fr.
Monarque: *R.*, 7 fr.; *P.*, 20 fr.
du Phare.
Voyageurs: *R.*, 5 fr.; *P.*, 15 fr.

Namur.

Mosa (150 beds): *R.*, from 15 fr.
d'Harscamp, Rue de l'Ange: *R.*, 10 fr.; *P.*, 35 fr.
Hollande, opposite Station: *R.*, 7 fr.
Monnaie, 5, Place de la Monnaie: *R.*, 7 fr.
Fils Aymon: *R.*, 6 fr.
Trois Lauriers: *R.*, 6 fr.; *P.*, 18 fr.
Couronne: *R.*, 6 fr.
Victoria: *R.*, 6 fr.
Donjon: *R.*, 7.50 fr.: *P.*, 20 fr.
Becker: *R.*, 5 fr.

Nieuport Bains.

Palace (200 beds).
Cosmopolite (30 beds).
Central (15 beds).
Léopold (15 beds).

Nieuport Ville.

Fryns: *R.*, 8 fr.; *P.*, 25 fr.
King Albert: *R.*, 6 fr.
Nouveau Pelican: *R.*, 8 fr.

Ostend.

Splendide (350 beds): *R.*, 20 fr.; *P.*, from 55 fr.
Continental (300 beds): *R.*, 25 fr.; *P.*, from 60 fr.
Majestic Palace (200 beds): *R.*, 20 fr.; *P.*, from 40 fr.
Plage (300 beds): *R.*, 40 fr.
Phare (200 beds): *R.*, 20 fr.
Grand, next to Kursaal (140 beds): *R.*, from 15 fr.
Ocean & Carlton, The Digue (200 beds): *R.*, 25 fr.
Helvetia (150 beds): *R.*, from 12 fr.; *P.*, from 28 fr.
Kursaal & Beau Site (100 beds): *R.*, from 20 fr.; *P.*, from 45 fr.
Couronne, opposite Central Station (125 beds): *R.*, 10 fr.
Wellington & Globe, The Digue (160 beds): *R.*, 12 fr.
Helvetia, The Digue (150 beds): *R.*, from 15 fr.

[Abbreviations: *R.*, single bedroom; *P.*, complete pension per day.]

Savoy, Rue Royale (50 beds): *R.*, from 12 fr.; *P.*, 35 fr.
Italie, Rue de l'Église (35 beds): *R.*, 8 fr.
Marine, Rue de la Chapelle (40 beds): *R.*, 6 fr.; *P.*, 25 fr.
Station, The Quay: *R.*, 10–20 fr.
Théâtre Royal, Rue Longue (16 beds): *R.*, 8 fr.; *P.*, 20 fr.
And many others. Also a great number of *Pensions*. Complete lists on application to Enquiry Office, Place d'Armes, Ostend.

La Panne.

Continental: *R.*, 10 fr.; *P.*, from 25 fr.
Terlinck: *R.*, from 8 fr.; *P.*, from 20 fr.
Poste.

Poperinghe.

Skindles: *R.*, 6 fr.; *P.*, 20 fr.
Cercle Catholique: *R.*, 4 fr.; *P.*, 16 fr.
Palace: *R.*, 4 fr.; *P.*, 16 fr.
Pavillon: *R.*, 5 fr.
Messagerie: *R.*, 4 fr.
Poupée: *P.*, 16 fr.

Remouchamps.

Etrangers: *R.*, 6 fr.; *P.*, from 20 fr.
Amblève: *R.*, 6 fr.; *P.*, from 18 fr.
Grotte: *R.*, 6 fr.; *P.*, from 18 fr.

Rochefort.

Etoile: *R.*, 7 fr.; *P.*, 22.50 fr.
Commerce.
Moderne, et de la Gare.

Seraing.

Grétry: *R.*, from 7 fr.; *P.*, 15 fr.
Beau Séjour: *R.*, 10 fr.; *P.*, 20 fr.
Etrangers: *R.*, 4 fr.

Spa.

Britannique, Rue Sauvenière (170 beds): *R.*, 15 fr.; *P.*, from 45 fr.
Laeken, Rue Royale (125 beds): *R.*, 12.50 fr.; *P.*, 35 fr.
Europe (120 beds): *R.*, 12.50 fr.; *P.*, from 35 fr.
Annette & Lubin (100 beds): *R.*, 12.50 fr.; *P.*, from 30 fr.
Rozette, Avenue du Marteau (40 beds); *R.*, 9 fr.; *P.*, from 30 fr.
Cabine d'Or, Avenue du Marteau (40 beds): *R.*, 10 fr.; *P.*, from 30 fr.
Centre, Avenue du Marteau (30 beds): *R.*, 7.50 fr.; *P.*, from 25 fr.
Cosmopolite, Avenue de la Gare (40 beds): *R.*, 7 fr.
Etrangers (14 beds): *R.*, 5 fr.; *P.*, 25 fr.
Hotermans, Place Pierre le Grand (12 beds): *R.*, 8 fr.; *P.*, 20 fr.
Regence, Chemin de Tournai (6 beds).
Quatre Saisons (8 beds): *R.*, 7 fr.; *P.*, 10 fr.
And others.

Stavelot.

Orange: *R.*, 12 fr.; *P.*, 20 fr.
Commerce: *R.*, 10 fr.
Bonmariage: *R.*, 8 fr.

Termonde.

Patrie.
l'Homme Sauvage: *R.*, from 5 fr.
Camille Moens.
Renaissance.

Tilff.

Casino: *R.*, 8 fr.; *P.*, from 20 fr.
Cheval Blanc: *R.*, 5 fr.; *P.*, 15 fr.
Gaîté: *R.*, 5 fr.; *P.*, 17.50 fr.
Sainval: *R.*, 8 fr.; *P.*, 20 fr.
Beau-Site: *R.*, from 10 fr.; *P.*, 20 fr.
Amirauté: *R.*, 5 fr.; *P.*, 20 fr.

Tirlemont.

Industrie: *R.*, from 5 fr.; *P.*, from 15 fr.
Nouveau Monde: *P.*, 15 fr.

Tournai.

Belle Vue, Place Crombez: *R.*, 6 fr.
Central, Rue de Courtrai.
Cathedrale, Place des Acacias: *R.*, 10 fr.; *P.*, 25 fr.
Impératrice, Rue des Maux.
Pont de Fer, Place Crombez: *R.*, 6 fr.

Villers-sur-Lesse.

Beau Séjour: *R.*, 4 fr.; *P.*, from 18 fr.

[Abbreviations: *R.*, single bedroom; *P.*, complete pension per day.]

Ypres.

Excelsior, Grand Place: *R.*, 6 fr.; *P.*, from 18 fr.
Metropole, Menin Gate (40 beds): *R.*, 5 fr.
Skindles, Rue de la Station (30 beds): *R.*, 6 fr.; *P.*, from 20 fr.
Britannique, Grand' Place: *R.*, 6 fr.; *P.*, from 20 fr.
Sultan, Grand' Place (35 beds): *R.*, 6 fr.; *P.*, from 18 fr.
Brasseurs, Station Place (30 beds): *R.*, 5 fr.; *P.*, 18–24 fr.
Ypriana, Menin Road (35 beds): *R.*, 5 fr.; *P.*, 25 fr.
Splendide, Menin Road (28 beds): *R.*, 6 fr.; *P.*, 25 fr.
Epée Royale, Grand' Place: *R.*, 5 fr.; *P.*, from 16 fr.
Ancre, Grand' Place: *R.*, 5 fr.; *P.*, from 15 fr.
Lune, Grand' Place (14 beds): *R.*, 6 fr.; *P.*, from 14 fr.
Trois Rois, Grand' Place (15 beds): *R.*, 5 fr.; *P.*, from 15 fr.
Nord, Rue de la Station (5 beds): *R.*, 5 fr.
Continental, Station Place (15 beds): *R.*, 5 fr.
London, Menin Road (3 beds): *R.*, 5 fr.
Trois Suisses, Grand' Place (7 beds): *R.*, 4 fr.; *P.*, 14 fr.
Langemarck, Rue Longue de Thourout: *R.*, 5 fr.; *P.*, 12–14 fr.
Château des Trois Tours, Brielen: *R.*, from 12 fr.; *P.*, 35 fr.

Zeebrugge.

Palace: *R.*, 10 fr.; *P.*, 30 fr.
Maritime: *R.*, 6 fr.; *P.*, from 15.50 fr.
Marseillais.
Port.

TOURS IN BELGIUM.

Routes to Belgium—Plans of Tour—Passports—Railway Travelling — Time — Luggage — Customs — Cycling and Motoring—Walking Tours.

FROM the point of view of the British tourist no country is more accessible, less expensive to reach, more moderate in its charges, or, having regard to its size, more interesting than Belgium.

In their art and architecture, their ancient cities and mediæval monuments, recalling the stirring and chequered story told in Motley's fascinating history of the Netherlands, Belgium and Holland possess a charm almost unique, and events in the Great War have invested many Belgian towns and districts with an interest that is personal to many thousands of Britishers, both at home and in the Dominions. In the bright life and movement of Brussels there is much to remind the visitor of Paris. In the immediate neighbourhood are the historic battlefields where the British armies under Wellington and Marlborough won unfading laurels ; towards the south-west is the ever-memorable battlefield of Mons, and in the south-western corner of the country are the battlefields of the Yser and of Ypres. Two hours south of Brussels is the picturesque region of rock, forest and river known as the Ardennes. In the west of the country is the fine stretch of bracing coast, with a string of holiday resorts to suit various tastes and pockets. All these points of varied interest are within a few hours' rail of each other.

The best time for visiting Belgium is from mid-May to mid-September. July and August are the months in which visitors are most numerous and prices at hotels and boarding-houses are at their maximum.

Those whose tour is intended to include the neighbouring state of Holland as well should procure the *Handbook to Holland* in this series.

The choice of route to Belgium will depend chiefly on two points. The traveller wishing to go direct to Brussels,

and to have as short a sea passage as may be, will travel *viâ* Dover and Ostend, or by Dover and Calais. But if he does not object to a longer sea passage, and wishes to see Antwerp *en route* to Brussels, he can travel *viâ* Harwich and Antwerp. Or he may go by steamer from London or Grimsby to Antwerp direct, or from Hull, or from Harwich to Zeebrugge.

For various reasons the tourist is less likely to use the air services between London and Brussels than the steamer routes, but the business man has not been slow to appreciate the value of a means of making the journey from capital to capital in three hours.

We give a few notes concerning each route [1]; full details can be gleaned from the Continental Time Books issued by the various companies. For routes to the **Battlefields,** *see* pp. 61–2.

I.—Viâ DOVER AND OSTEND.

The time occupied by the express service on this route between London and Brussels is about nine hours. The fares vary according to the Continental rate of exchange. With a pound (English) worth 95 francs (Belgian), the fares from London to Ostend are:

	First.			Second.			Third.		
	£	*s.*	*d.*	£	*s.*	*d.*	£	*s.*	*d.*
Single	2	3	6	1	10	5	1	1	3
Return (60 days) . .	4	6	6	3	0	4	2	2	0

From London to Brussels:

	First.			Second.			Third.		
	£	*s.*	*d.*	£	*s.*	*d.*	£	*s.*	*d.*
Single	2	13	8	1	17	4	1	5	2
Return (30 days) . .	5	6	10	3	14	2	2	9	10

Pullman cars are now run on the English section of this route. There are [1] two services daily *viâ* Dover-Ostend, leaving London (Victoria Station) at 8.30 a.m. and 2 p.m. and reaching Ostend at 3 p.m. and 8 p.m. respectively, and during the summer there is an additional service on Saturdays. Full particulars of services and fares to all parts of the Continent by this route may be obtained from the Southern Railway, Victoria Station, London, S.W.1.

Special week-end tickets, at reduced fares, Fridays and Saturdays, from London to Ostend, available until following Tuesday. Passports not necessary.

[1] Wherever times or fares are mentioned they should be verified by reference to current time-tables.

Dover to Ostend.

The passage is reckoned at about sixty-six miles, and in moderate weather occupies from three to four hours. The excellent turbine steamers on this service attain a speed of 24 knots an hour. (The *Princesse Elisabeth* was the first turbine steamer built on the Continent [1905], and was until the construction of the *Lusitania* and the *Mauretania* the fastest in the world.) Travellers wishing to engage deck cabins should write or apply to the Station Superintendent, Southern Railway, Dover Marine, for the outward journey, and for homewards to the Station Master, Ostend Quay, stating steamer by which they are crossing. Extra charges : double cabin, 75 fr. ; special, 125 fr. ; de luxe, 300 fr.

From Ostend the route is *viâ* Bruges, Ghent (Gand) and Alost to Brussels.

II.—Viâ DOVER AND CALAIS.

This route is very much favoured by tourists who dislike trusting themselves on the sea longer than is necessary. The distance from Dover to Calais is only twenty-one miles, and the steamers do the crossing in just over an hour ; from Dover to Boulogne, 25 miles, takes an hour and a half. The route through France is *viâ* St. Omer, Hazebrouck and Lille, then through Belgium by Tournai, Ath, Enghien and Hal to Brussels. There are two services daily,[1] leaving Victoria at 11 a.m. and at 4 p.m., and due at Brussels at 7.47 p.m. and 11.32 p.m.

By these routes the comfort of passengers is assured by the magnificent turbine steamers of the *Maid of Orleans* type. Deck cabins on these steamers can be reserved on application to the Marine Superintendent, Dover. Prices from 20*s.* in summer and from 30*s.* in winter.

Single Fares : 1st class, £2 19*s.* ; 2nd class, £2 1*s.*

Further particulars on application to Southern Railway, Victoria Station, London, S.W.1.

III.—Viâ HARWICH AND ANTWERP OR ZEEBRUGGE.

The route to Belgium *viâ* Harwich and Antwerp belongs to the London and North-Eastern Railway (Great Eastern section). The passage is made at night, which enables passengers to enjoy a comfortable night's rest on board one of the turbine steamers built for this service. Single fares [1] from

[1] *See* footnote, p. 18.

London to Antwerp: 1st class, £2 13*s.*; 2nd class, £1 15*s.* London to Brussels: 1st class, £2 17*s.* 9*d.*; 2nd, £1 18*s.* 5*d.* Passengers travelling 2nd class by rail can, on payment of 10*s.*, use the saloon on the steamer.

Leaving [1] London (Liverpool Street) at 8.40 p.m. every evening (Sundays excepted), Harwich is reached about 10 p.m., and Antwerp at 8.30 next morning (Brussels by through connection at 9.44). The open sea passage is about eight hours, for by 6.30 or so the steamer has passed Flushing and entered the Scheldt.

The Company's Brussels Agency is at 41, Boulevard Adolphe Max.

IV.—Viâ HARWICH AND ZEEBRUGGE.

Thrice weekly in summer boats leave Parkeston Quay' Harwich, in connection with the Pullman train leaving Liverpool Street [1] at 8.40 p.m. They arrive at Zeebrugge about 6 a.m.,[1] and travellers proceeding by train reach Brussels about 9 a.m. Single fares, London to Zeebrugge: 1st class, £2 15*s.* 10*d.*; 2nd rail, 1st class steamer, £2 7*s.* 4*d.*; 2nd class throughout, £1 17*s.* 4*d.* Further details on application to L.N.E.R., Liverpool Street Station, London, E.C.1.

V.—Viâ HULL AND ZEEBRUGGE.

Zeebrugge—made famous by the stirring attack with the *Vindictive* in 1918—is close to Heyst, Blankenberghe and Ostend, and connected by canal with Bruges. The route is specially convenient for travellers from the North of England and Scotland. In summer there are three services in each direction weekly. The sea passage from Hull (Riverside Quay) by fast twin-screw steamer takes about twelve hours. A special express awaits the arrival of the steamer at Zeebrugge Quay for Bruges, Ghent, Alost and Brussels, connecting with trains for Germany and Switzerland. For particulars apply World Transport Agency, Ltd., 21, Great Tower Street, E.C.3.

VI.—Viâ GRIMSBY AND ANTWERP.

This route—also very convenient for the North of England—is provided by the London and North-Eastern Railway. Through trains are run from Liverpool, Manchester, Sheffield and other large centres to Grimsby in connection with the steamers leaving [1] on Mondays, Wednesdays and Saturdays

[1] *See* footnote, p. 18.

Ed. Nels,] [*Brussels.*

HÔTEL DE VILLE, AUDENARDE.

J. Nahrath & Co.,] *[Brussels.*

CHURCH OF ST. GUDULE, BRUSSELS.

about 7 p.m. The sea passage takes about twenty hours, First Saloon fare to Antwerp, £2.

VII.—LONDON TO BRUSSELS BY AIR.

By air, the passage from London (Croydon aerodrome) to Brussels is made in about three hours. The machines are comfortably furnished, and cabins are kept at an even temperature. Each passenger is allowed 30 lb. of luggage free. Full particulars of times, etc., on application to Imperial Airways, Ltd., Croydon Terminal Aerodrome, Surrey.

Plans of Tour.

It is nearly always best to plan the tour precisely before starting. This can be done with the aid of the pages which follow and the *Indicateur Officiel des Trains*. The *Indicateur* is published on February 1, June 1, and October 1, and contains particulars of all the railway services, including the numerous "light railways" (*chemins de fer vicinaux*), and also the services of the river-boats and diligences (*malles-postes*). The various sections of the lines are plainly numbered on a map, and the tables bear corresponding numbers, so that the times of trains between any two places can be found with ease. The *Indicateur Officiel des Trains* can be obtained in England from the London offices of the Belgian State Railways, 47, Cannon Street, E.C.4. Price, 1*s*. 3*d*. post free.

Those who desire to visit the Battlefields, and to see the towns that suffered most at the hands of the Germans, will find the chapters on pp. 61–7 and 90–99 helpful in drawing up their itinerary. An attractive town within reasonable distance should be selected as headquarters, and the historic area should be visited from that by rail or by road. Motor-coach excursions render the latter method very popular.

In planning a tour the *minimum* time allowed for the following places should be: Brussels, one day; environs of Brussels, and Waterloo, two days; Malines and Louvain, one day; Antwerp, one day; Ghent and Alost, one day; Bruges, one day; Ostend and the coast to the north of it, one day; the coast to the south of Ostend, Nieuport, Furnes, Dixmude and Ypres, two days; Courtrai, Tournai, Mons and Thuin, two days; Namur, Dinant, Rochefort, Grotto of Han, two days;

Liège and Tongres, one day; Huy, Verviers, Barrage of the Gileppe and Spa, two days.

Those who desire to see the most picturesque spots in Belgium are recommended to visit the valleys of the Meuse (from Namur to Dinant), the Semois, the Lesse, the Ourthe, and the Amblève, while adjoining Belgium on the south-east is the beautiful Grand Duchy of Luxemburg.

In addition to the seaside places, and to Brussels, Antwerp, Bruges, Ghent and Liège, the following country towns and villages are popular resorts: Namur, La Plante, Godinne, Yvoir, Dinant, Anseremme, Waulsort, Wépion, Hastière, Rochefort, Huy, Bouillon, Florenville, Chiny, Arlon, Laroche, Remouchamps, Libramont, Durbuy, Aywaille, Spa, Chaudfontaine and Esneux, all of which, as well as others, are described in the pages which follow.

The *Touring Club de Belgique* (44, Rue de la Loi, Brussels) has published, in French, many guides of excursions around the principal towns.

Passports.

Although the Consular *visé* is no longer necessary for British subjects (or other allies in the Great War), the traveller to Belgium—whether he journeys direct to Ostend, Zeebrugge or Antwerp, or *viâ* Calais—must take with him a passport, which can be procured direct from the Passport Office, 1, Queen Anne's Gate Buildings, Dartmouth Street, London, S.W.1., or The Branch Passport Office, 36, Dale Street, Liverpool; or through a tourist agency for a small charge in addition to the official fee of *7s. 6d.*

For near relatives of a deceased soldier making a direct visit to his grave and returning at once, i.e. without making also a sight-seeing tour, a War Graves Pass is issued in lieu of the ordinary passport. It can be obtained through the Y.M.C.A., The Church Army, or the Salvation Army. For addresses see page 63.

If the traveller to Belgium intends also to visit the Grand Duchy of Luxemburg, or any other country, or thinks it is possible he may do so, he should ask to have his passport so endorsed when he applies for it.

Railway Travelling in Belgium.

In pre-war days railway travelling in Belgium was the most economical in Europe, but there, as elsewhere, the

increased cost of labour and of materials has made necessary higher fares. However, the ordinary fares are still reasonable, and there are *Tourists' Season Tickets* which entitle the holders to travel wherever and whenever they please during five or fifteen days over the whole of the railways, State and Companies', for a comparatively small sum. These popular tickets are issued on demand: a "guarantee" of 10 fr. (returnable on expiry of ticket) being charged. A small "passport" photo of the holder is also required.

Children under four years of age are carried free. For those between four and ten half the full fare must be paid.

Further details may be had from Belgian State Railways, 47, Cannon Street, London, E.C.4. For *Time-Tables*, *see* p. 21.

Corridor carriages with lavatory accommodation run on nearly all routes. Smoking is allowed in all carriages not specially labelled "*Défense de fumer; Niet rooken.*"

Return Tickets between any two stations in Belgium are available until midnight of the third day following that of the date which they bear. There is no financial benefit from taking a return ticket.

Time.

Greenwich time is kept throughout Belgium and the Grand Duchy of Luxemburg. Official time (as in railway time-tables, etc.) is reckoned from midnight to midnight, that is from 0 to 24 o'clock. Thus both 0 and 24 express midnight, but the former indicates the commencement of a day and the latter its close. A train *starts* at 0 heure (midnight) and *arrives* at 24 heures (midnight); 4 p.m. is 16 o'clock, and so on. Outside official circles, the old system is adhered to.

Luggage.

Luggage up to 66 lb. is allowed free to holders of ordinary through tickets from London or Dover (children 44 lb.). Extra luggage rate (subject to alteration) from London to Dover, 2*s.* 1*d.*, per 22 lb.; Dover to Antwerp, 5 fr. 70 c. per 22 lb.; Dover to Brussels, 5 fr. 60 c.; from Dover to Ostend, 2 fr. 60 c. with minimum of 5 fr. No free luggage is allowed with local (Belgian) tickets. The rate for luggage in Belgium is 18 centimes per 100 kilogrammes per kilometre (roughly, about 1½*d.* per 2 cwt. per half-mile). Luggage is charged by fractions of 10 kilogs. (22 lb.), with a minimum charge of 5 francs. Cycles accompanied by passenger are charged

thus [1]: machines for one person, 3 fr.; for 2 persons, 6 fr., any distance in Belgium. If the frontier is crossed, the charges are generally 3 fr. and 6 fr. respectively.

For a short tour a suit-case or a moderate-sized portmanteau that can be taken as hand-baggage into the carriage and need not travel in the van has its advantages as regards time and trouble. Hand-baggage is allowed free, provided other passengers do not complain of inconvenience therefrom. But the laudable desire to take as little luggage as possible should not lead to the omission of suitable clothing for use in the cities and for evening amusements. British tourists often produce a bad impression and cause themselves and their compatriots to be severely criticized by their indifference to dress. A tourist costume or a travelling dress is not suitable for all times and in all places.

Registered luggage should be at the station at least fifteen minutes before advertised departure of train.

It is usual when depositing luggage in a cloak-room (*dépôt de bagages*) to pay when calling for the packages, not on leaving them, as in Great Britain. The charge [1] is 20 centimes per packet per day, with a minimum of 40 centimes.

Outside Porters, or commissionaires, wearing white smocks and a brass badge with a number on their arm, have fixed stations at every public centre. Porters in the railway stations have a brass badge on their left arm or on their cap. The authorized charges for porterage are:

Cab to train, or *vice versa*, maximum, 1 fr.; train to cloak-room, maximum, 1 fr.; one train to another, maximum, 1 fr.

Luggage registered or to be registered:

Cab or cloak-room to weighing machine, cloak-room to cab, or *vice versa*, 1 fr. for the first package and 25 centimes for each package above one.

Messages in town:

Simple message, 2 fr.; with luggage, 25 kilos or less, 2 fr.; from 26 to 50 kilos, 3 fr.; from 51 to 100 kilos, 5 fr.

Between 11 o'clock at night and 5 o'clock in the morning, the above charges are increased by 50 per cent.

For cases not mentioned above and for bulky luggage, the porters are allowed to make a bargain.

Customs.

Passengers are required to attend personally the Customs examination of their luggage. Both at the British port and abroad, perfect frankness should be the rule concerning objects liable to duty. Tobacco, cigarettes, matches and automatic lighters are among the articles which may not be taken into

[1] *See* footnote, p. 18

Belgium, but as an act of courtesy, the Customs will allow usually twenty cigarettes or a small quantity of tobacco. *Provided the articles are duly produced,* the following are passed by the British Customs officers : Cigars and manufactured tobacco, ½ lb. Ordinary drinkable spirits, ½ pint. Cordials or perfumes, ½ pint.

Passengers found in possession of dutiable articles which have not been declared may, in consequence, suffer much inconvenience. Tourists are apt to overlook the fact that both at home and abroad the officials have power to require every piece of luggage to be entirely emptied for examination and even to search the person if they so please. Frankness, civility and politeness form the best policy.

Generally—there are exceptions—the Belgian Customs officers are lenient. If baggage is registered to a station beyond Belgium, it is not examined until it arrives in the country of destination.

Cycling and Motoring.

For all vehicular traffic, the rule of the road is the opposite of that in Great Britain and Ireland. " Keep to the right " must ever be in the mind of the motorist and cyclist in Belgium.

Although Belgium is often described as a flat country, the cyclist will find that Brussels and its environs, as well as other large towns, contain some really steep hills, where special cycling tracks do not exist and the paving is wretched. On most of the main roads out of Brussels a cycling track runs for many miles ; it is generally on the same level as the footway, and as this is bordered with trees, cyclists—and pedestrians, too—do well to keep a bright look-out. The prettiest rides round Brussels are in the Forest of Soignes, where the cyclist can ride on well-made cinder paths and through lovely scenery for hours together. The fashionable cycling promenade is the Bois de la Cambre. In the centre of Brussels the police have power to prevent cyclists riding down the steep declivities between the Upper and the Lower Town.

The western portions of Belgium, including the provinces of East and West Flanders and part of Hainaut and Antwerp, are the flattest. Hills and varied scenery are to be found to the east and south of Brussels. With machines of a variable gear, the Ardennes—where the roads are, as a rule, quite good—offer to cyclists attractions of a very high order.

For bicycles the customs duty is 15 per cent. of the value of the machine, which sum is refunded on leaving the country. The machines of members of the Cyclists' Touring Club and other recognized organizations are exempt from duty, under certain conditions, but members should always have their credentials upon them. Cyclists making a stay in Belgium must affix to their machines a number plate, to be obtained at the office of the *Receveur des Contributions*. A yearly tax, varying according to the province, but never exceeding 12 fr., is levied on cycles. In Brussels the tax is 6 fr. Motor-cars and motor-cycles pay a customs duty of 20 per cent. *ad valorem*. In each case a special driving licence is required (if Belgium is reached *viâ* France or Holland, an additional driving licence will be needed). On leaving the country, the money is refunded upon presentation of the receipt, but, to avoid annoyance and delay, arrangements should be made to cross the frontier during Custom House hours—say, between 9 and 6. The frontier once passed, no claim for reimbursement will be entertained. The organizations of the Automobile Association and the Royal Automobile Club do much to assist the motorist who takes his own car abroad. They also arrange for a supply of petrol to await him at port of arrival—a considerable boon this, since none may be sent over with the car (even in the tank).

The address of the office of the Belgian Touring Club (*Le Touring-Club de Belgique*) is 44, Rue de la Loi, Brussels. That of the Automobile Club is 63, Rue de la Régence.

Walking Tours.

When one remembers that Belgium is less than half the size of Ireland, it will be realized that its numerous places of interest are separated by comparatively small distances. The visitor who would get " off the beaten track " had best pack his baggage in a rucksack, arm himself with a good stick and stout boots, and set out afoot. In the northern districts his tour can be speeded by the assistance of steam trams and other means of locomotion ; in the Ardennes and Luxemburg the railway and the more homely *diligence* can be used, though, since only the pedestrian can fully explore the wooded hills and valleys of this beautiful region, the visitor afoot more than ever regards such vehicles as strictly means to an end.

A compass, and good large scale maps (*see* p. 31) are not only useful, but add considerably to the interest of a tour.

PRELIMINARY INFORMATION.

Belgian Currency—Weights and Measures—Postal Arrangements — Maps — Photography — Angling — Geographical Notes—Belgian Characteristics—Draught Dogs—Communications—Commerce—Agriculture.

Belgian Currency.

Belgium is in the monetary union, comprising also France, Italy, Greece, and Switzerland. The currency is reckoned in *francs* and *centimes*. When the exchange is normal, the franc is worth about 9½*d*. English (accurately 9·6 or 9⅗ pence). The English sovereign is then worth 25 francs and from 10 to 20 centimes; but one of the effects of the War was so seriously to depreciate the value of the franc in relation to the British sovereign that at times the latter was worth over 100 francs. Before exchanging British money for Belgian money, note should be taken of the rate of exchange as announced in the financial reports in the newspapers. In the towns money-changing banks are to be found. In the hotels Belgian money can be had at the cashier's desk in exchange for Bank of England notes or British Treasury notes. Cheques are accepted in hotels only on specific proof of the presenter's credit and *bona fides*.

The traveller will do well to provide himself with some Belgian coin by changing English money on board the steamer, or by getting a supply before starting from some tourist agency or other money-changer.

Normally, the Belgian coins are of gold, silver, nickel and bronze. The nickel pieces, perforated with a hole a sixth of an inch in diameter, obviate the risk of confusing them with francs, but during the War the metal (zinc) used for the centimes lacked the silvery appearance of nickel, and consequently the coins were not perforated. Then, too, the gold and silver money was withdrawn from circulation, and notes for 1, 2, 5, 20, 50 and 100 francs were issued.

In buying fruit, etc., in the streets, care must be taken to

distinguish between the terms "centime" and "cens." The former means the coin of that name, the latter means *two* centimes. The Belgian coins are as follows:

Gold.—Pieces of 20 francs, 10 francs, and 5 francs; approximate *normal* value, 16*s.*, 8*s.*, and 4*s.* respectively.

Silver.—Pieces of 5 francs, 2 francs, 1 franc, and 50 centimes; *normal* value about 4*s.*, 1*s.* 7*d.*, 9½*d.*, and 4¾*d.* respectively.

Nickel.—Pieces of 25, 10, and 5 centimes; approximate *normal* value 2½*d.*, 1*d.*, and ½*d.* respectively.

Bronze.—Little pieces of 1 and 2 centimes representing, when 25 francs and a few centimes are worth £1, about $\frac{1}{10}d.$ and ⅕*d.* respectively.

Weights and Measures.

For convenience of calculation the following list of the principal corresponding weights, measures and monies, according to the British and the metric systems, may be of service. The values are approximate, as British measures expressed exactly in the metric system give fractions very difficult to memorize.

British to Belgian.

LONG AND SQUARE MEASURES.

British.	*Metric.*
Inch	25⅖ millimetres.
Foot	30½ centimetres.
Yard	$\frac{9}{10}$ metre.
Mile	1⅝ kilometre.
Square foot	9½ sq. decimetres.
Acre	40½ ares.
Square mile	2⅝ sq. kilometres.
100 square miles	260 sq. kilometres.

WEIGHTS.

Grain	·0064 gramme.
Ounce (avoirdupois)	28½ grammes.
Pound (avoirdupois)	454 grammes.
Pound (troy)	373 grammes.
Cwt. (avoirdupois)	50⅘ kilogrammes.
Ton	1,015 kilogrammes.

LIQUID AND CORN MEASURES.

Pint	½ litre.
Quart	1⅛ litres.
Gallon	4½ litres.
Quarter	3 hectolitres.

Ed. Nels,] [*Brussels.*

THE BELFRY, BRUGES.

E. Sacré.] *[Ghent*

QUAI AU BLÉ, GHENT.

MONEY.

British.	*Metric.*
When £1 is worth	25 francs 20 c.
Then 1*s.* ,,	1 franc 25 centimes.
1*d.* ,,	10 centimes.
½*d.* ,,	5 centimes, or a sou.

Belgian to British.

LONG AND SQUARE MEASURES.

Metric.	*British.*
Centimetre	⅜ inch.
Metre	3 feet 3 inches.
Hectometre	2 furlongs.
Kilometre	⅝ mile.
8 kilometres	5 miles.
Centiare	1¼ square yards.
Are	nearly 4 poles.
40½ ares	1 acre.
Hectare	nearly 2½ acres.

To convert kilometres into miles, multiply by 5 and divide by 8. Thus: 6 k. × 5 = 30 k. and 30 k. ÷ 8 = 3¾, i.e. 6 k. = 3¾ miles.

WEIGHTS.

Kilogramme or kilo	2⅕ lb. avoirdupois.
Gramme	15½ grains.
28½ grammes	1 oz. avoirdupois.
100 grammes	nearly 3½ ozs.

LIQUID AND CORN MEASURES.

Litre	1¾ imperial pints.
Hectolitre	22 gallons.

MONEY (when £1 is worth 25 fr. 20 c.).

1 centime	about $\frac{1}{10}d.$
1 franc	,, $9\frac{1}{2}d.$
20 francs	,, 16*s.*
100 francs	,, £4

Postal Arrangements.

Foreign Rates.—Belgium forms part of the Postal Union. The postage for letters from the British Isles to Belgium is 2½*d.* per oz. (1 oz. = 28½ grammes), each oz. after, 1½*d.*; from Belgium to British Isles, 75 c. up to 20 grm., each 20 grm. after, 40 c.; postcards, 45 c.; newspapers, 15 c. per 50 grm.; packet of printed papers, 15 c. per 50 grm.; commercial papers charged like letters. The Inland postal regulations are too variable to be quoted here. Inquiry should be made of the hotel porter or at a post office.

Air Mails.—The rate for letters carried between London and Brussels is the ordinary foreign postage plus 2*d.* per oz. Registered and unregistered packets (clearly marked, in

top left-hand corner, " By Air Mail ") are accepted for transmission at any Post Office in Britain, and unregistered packets may be posted in any public pillar-box. Ordinary correspondence handed to G.P.O., London, early in the morning is delivered in Brussels during the evening of same day ; in other parts of Belgium by first post the following morning. These times may be anticipated by marking the package " By Air Mail—*Express*," and prepaying an additional fee of sixpence.

Letters " to be left till called for " may be addressed **" Poste Restante "** at any town, and will be given up on the applicant presenting proof of identity (passport, birth certificate, marriage certificate, Consular authorization, etc.). He may also give directions to have further *poste restante* letters that may arrive delivered at his hotel or lodgings, or forwarded to another town. It should be borne in mind that when " Esq." forms parts of an address, it is frequently mistaken on the Continent for the surname of the addressee. The form " Mr." (or Monsieur) should be used instead.

The Post Office declines responsibility for all packets not insured or registered. A receipt has to be signed by the addressee of an express letter ; but, in his absence, the missive is generally taken to the post office and delivered by the ordinary postman next morning ; or it may be obtained at the post office indicated on the notice which the express messenger leaves at the addressee's residence in case of absence. All insufficiently prepaid inland correspondence, etc. (as is the case with Postal Union matter), is charged on delivery with double the deficiency. Addressee is not bound to accept surcharged matter, which is then returned to sender (if latter's address is discoverable).

Telegrams.—In Belgium, for 10 words, 1 fr. 50 c., each additional word, 10 c. To British Isles, 1 franc plus 20 c. for each word. To France, 1 franc plus 9 c. for each word. To Netherlands, 1 fr. plus 6 c. for each word.

N.B.—Owing to the economic conditions, the rate per word has been trebled for urgent telegrams, and any telegram sent abroad will be charged with similar increase of the total cost, the charge varying according to destination,

Telephone Communication.—The fee for a three minutes' conversation between Brussels and London is 25 fr.

The **Parcels Post** rates from Belgium to Britain are :

1 kilogram, 2 fr. 65 c. ; 5 kilograms, 3 fr. 50 c. The charges vary, however, with the rate of exchange.

Maps of Districts.

Of the large number of maps published by private enterprise, none can be recommended as absolutely accurate. The official military road maps, with footnotes in French, are, on the whole, the best not only for cyclists but for pedestrians, motorists and even geologists. The map of Belgium, drawn to a scale of one forty-thousandth, is made up of 72 sheets. The sheet for Brussels and environs takes in a good 12 miles round the capital. Those who want to trace out their route minutely before starting should write for a price list to the *Institut Cartographique Militaire*, Abbaye de la Cambre, Brussels. The leading booksellers in the principal centres also stock these maps. The Institut does not issue street plans of towns, but only maps of districts.

Photography.

Architecture in the cities, landscapes in the Ardennes and the rural districts of Flanders, and scenes in the daily life of the people, will furnish the most characteristic views. Before operating in the interior of any exhibition, public building, picture gallery, or even park, it is well to consult the authorities or the nearest policeman, as in many places the use of the camera is only tolerated on permission, and may be even forbidden altogether.

Supplies of materials are obtainable in the chief centres, though it may be well to bear in mind that the sizes of plates and films are generally calculated according to the metric system.

Angling.

Fishermen should make for the Meuse, Sambre, Ourthe, and other rivers in the south-east, where, under regulations, and in well-defined periods, not being close seasons, excellent sport may be had. Near Brussels are the fishing ponds of Woluwé, Watermael, Boitsfort, and Rouge Cloitre near Auderghem. Fishing permits may be had at the principal post offices.

Extent and Surface of Belgium.

The kingdom of Belgium forms the southern portion of the region formerly known as the Netherlands (low-lying

lands). The greatest length from north-west to south-east is 175 miles. The greatest breadth from north to south is 108 miles. The area is about 11,400 square miles—rather more than a third of that of Ireland. In the western and north-western districts the land is flat and but slightly elevated above the sea, from the encroachments of which it is protected partly by dunes or sandhills, sometimes crowned with fir trees, and partly by dykes or barriers constructed like those in Holland.

The **Principal Towns,** besides Brussels, are Antwerp, Bruges, Charleroi, Courtrai, Ghent, Liège, Louvain, Mechlin or Malines, Mons, Namur, Tournai, and Verviers.

The soil in the western districts is for the most part fertile, and agriculture has been brought to great perfection. In the eastern district and towards the Ardennes the country is hilly, especially about Liège and Spa. The Ardennes district is less fertile than the western portion of the kingdom. Here, in the east and south-east, are great wooded districts, and between Spa and Malmédy the land reaches its highest elevation, 2,035 feet.

The Ardennes.

A glance at the map of Belgium will show that the region of woods and hills, watered by many rivers and streams, known by the name of the **Ardennes,** extends from the prosperous towns of Namur, Liège and Spa in the north as far as Luxemburg and Germany in the south-east, and to the valley of the Semois and the French frontier on the west. It is one of the most beautiful regions in all Europe, and also one of the most romantic. Legend and history, poetry and fiction, provoke an interesting reminiscence at almost every turn, and the district has the further advantage as a holiday-ground, of being within quite easy reach of England.

It is a land which, though wanting in the majesty and grandeur of the Swiss mountains and the Norwegian fiords, yet possesses a charm of its own which grows upon the wanderer with a fascinating power. Many who once visit the Ardennes return again and again, discovering fresh beauties at every visit. Penetrating through the forest, one is met by surprises in every direction. Here a lordly river such as the Meuse will tempt us to embark upon its placid surface, or a smaller stream like the Semois, or the Lesse, will lead us on to the exploration of its lovely valleys. Ruined castles ever and again recall the

days of feudal chivalry, and there will be no need to remind the traveller that he is treading upon ground consecrated by the genius of Sir Walter Scott. The scream of the hawk, or the croak of the raven in some woody glen, afford evidence of the survival of large birds of prey, whilst the splash of the trout, or of the grayling, beneath the rude stone bridge, will awaken thoughts of booty in the angler's breast.

Moreover, though prices have increased of late years, the Ardennes are, and are likely long to be, a land where as much healthful recreation and amusement can be obtained for a modest sum as in any part of Northern Europe.

The country people speak the Walloon tongue (p. 34), and are of a cheerful and lively disposition.

At one time the whole of the Ardennes was an immense forest, taking its name from the Celtic words *Ard* and *Duen*, signifying height and depth, i.e. the height of its level above the surrounding country and the depths of its forests. Cæsar mentions the forest as stretching from east to west, from the Rhine nearly to the Rhone. Now there is comparatively little left of it.

The Romans caused swords, shields and other weapons to be made in the Ardennes. At the present time Liège is noted for its manufactures of fire-arms and cutlery, and the latter industry flourishes in Namur. Till the middle of the fifteenth century, Dinant and Bouvignes were celebrated for articles in brass and copper, called *Dinanderies*. In Dinant, such articles are still produced.

After a long period of warfare with the Dukes of Burgundy, in which many of the castles now in ruins played a prominent part, the Ardennes were annexed by Germany, but became French territory at the Revolution. Since 1830, the greater portion of the Ardennes has belonged to Belgium. The Duchy of Luxemburg, however, has been a neutral State since 1867.

A useful book to those who wish to explore the less-known bypaths of this lovely country is *Les Ardennes*, by Jean d'Ardenne (in French, 3 vols.). Macquoid's work on the Ardennes is the best book in English.

A glance at the map at the beginning of this book will show that three lines of railway pierce the Ardennes from north to south. One line runs from Namur to Dinant and into France at Givet, following the course of the Meuse. A second runs from Namur to Marloie, Arlon and Luxemburg.

The third, having its course through several valleys, runs from Liège to Spa, Diekirch and Luxemburg.

From the pages dealing with the towns and villages of the Ardennes may be gathered some idea of how the district fared in the War of 1914–1918.

Races and Languages.

The people of Belgium comprise two races, differing in temperament, language and manners. The inhabitants of the western and northern provinces are **Flemish,** and speak the Flemish language, a Low German dialect, closely resembling Dutch. Every educated Fleming also speaks French, which is the language of the higher and middle classes throughout the country, and is understood in all the shops, hotels, etc., in the larger Flemish towns. In the southern and eastern parts of the kingdom are the **Walloons** (from *Walla*, strange), who speak a patois of French. The Walloons form somewhat less than half the population of the entire country. As languages, Flemish and French are spoken in the proportion of nine to eight.

There is a certain antipathy between the Flemings and the Walloons which has led to a bitter struggle between the French and Flemish languages and cultures.

" Although the Flemings formed a majority of the population, the Walloons have been the governing factor. With the concession of universal suffrage after the War, the situation changed. The Flemings found the power in their hands and began to make use of it. The programme they are gradually putting into effect of placing the two national languages on an equal level, penalizes the Walloons, for while all educated Flemings are proficient in French, few Walloons trouble to learn what they regard as a barbaric tongue. These last are also averse to the formation of a federal State within which each racial group would manage its own scholastic and official affairs in its own tongue, with a corresponding division between the French and Flemish speaking regiments in the army, in which hitherto all commands have been given in French, as, with the formation of such a State, their hegemony would disappear. One argument of the Walloons is that there is no technical literature in Flemish, and so little in the cognate Dutch tongue, that 75 per cent. of students' books in Holland are translations from the German, where they are not read actually in the German tongue." If the rising tide of

Flemish racialism continues to flow, it will be a predominantly Flemish Belgium with which Europe will be confronted in the near future.

"English spoken" is a frequent announcement in shop windows, and the War so greatly extended acquaintance with the language that there is probably no village without one or more English-speaking natives. It may also be useful to remember that many Belgians who do not profess to speak English are able to read it.

On pp. 309–312 will be found a glossary of useful phrases in French, Flemish and English.

Population, Religion, Education.

Belgium has, in proportion to its size, a larger number of inhabitants than any other European country. The **population,** approximately seven and a half millions, averages about 630 to the square mile.

The dominant **Religion** of the Belgians is Roman Catholic. The constitution guarantees tolerance to all denominations. Under certain conditions, the Government grants a subsidy to every church or sect proving that it has a sufficient number of adherents to justify such recognition.

There are about thirty Protestant pastors, and half that number of Jewish rabbis and ministers.

In May, 1914, **Education** was made compulsory for all children between the ages of 6 and 14. Each commune must have at least one Government school, and may "adopt" one or more private schools. An "adopted" school must have a qualified staff and submit to State inspection. The tuition is free, but stationery and books are provided free only to children whose parents cannot afford to purchase them. There are four main universities, of which two, Brussels and Louvain, are free, and two, Ghent and Liège, are Government universities. The free universities are dependent on private contributions and allotments from the provinces and the communes. At Charleroi is a University of Labour for the training of technicians and industrial foremen.

There are Royal Academies of Fine Arts at Brussels, Antwerp and Liège.

There are four Royal Conservatoires of Music, subsidized by the Government, the provinces and the Communes. In addition, there are more than seventy-five schools of music,

some of which deserve to rank as Conservatoires. Violin playing has always been a source of special glory for Belgium.

Government.

Belgium's form of government is that of a limited monarchy. The liberties of the people are safeguarded by a constitution modelled upon our own, but both legislative houses—the Senate and the Chamber of Representatives—are directly elected. The Senate differs from the Lower Chamber in the age qualification, which is 40 instead of 25; the property qualification of 1,000 francs instead of nil; and the duration of tenure, eight years instead of four. In 1919, plural voting was abolished, and the franchise was granted to the mothers and widows of soldiers killed in the War and to all women sentenced for political offences by the Germans.

The Army.

By a law made in 1913, the Army was recruited by annual calls to the colours and by voluntary enlistment, the total length of service being eight years in the active army and five years in the reserve. But only from ten to fourteen months, the time depending on the branch of the service, are passed under arms. In 1921 the King approved a project to make compulsory service general and to increase the term of service to ten years on active service and in the reserve, and ten years in the territorial army. All able-bodied men are liable to serve, including clergymen and ministers, who will be trained in the duties of aiding the wounded and as stretcher-bearers. One infantry division and one cavalry regiment form part of the Allied Army of Occupation on the Rhine.

Belgian Characteristics.

Belgium, like most places, has its weak points. To be specific, the British or American visitor cannot help being struck with its slow business methods; though great progress has been realized during recent years in speeding up administration and remodelling taxation (the latter is now about six times as high as it was in pre-war days).

Striking differences will be remarked by the observant tourist between various details in the everyday life of Belgium and that of England. Lax traffic regulations; the

nonchalant attitude of the police, who, in spite of the fact that they are armed, command far less respect than the unarmed constabulary of England; the plaques on the doors indicating that at night the premises are under the surveillance of the patrols of a private society; the old-fashioned and often dangerous manner in which the public thoroughfares are paved (cobblestones, unevenly laid, and productive of noise and discomfort, are the rule, even in the capital); the blatant trumpets used by tram-conductors, and the weak regulations which permit builders to appropriate to their use as a workshop the public footway in front of the construction they are engaged upon.

The people are generally industrious, honest and clean. The Belgian housewife cleans the footway in front of her home in the same way as her British sister deals with a living-room. It is interesting to see the streets being thus cleaned during heavy rain.

Draught Dogs.

Among the curiosities of Belgium which are calculated to arrest the attention of the Englishman are the draught dogs. With Switzerland and one or two other countries, Belgium has retained the custom of using dogs for traction purposes; and in many cases the dog is to the poor Belgian what the donkey is to the coster of Whitechapel. These animals (in theory specially bred and trained for the work) are employed by bread, milk, and vegetable sellers, sand-dealers, laundrymen, and rag and bone merchants. With a view to the prevention of cruelty, stringest police regulations have been drawn up, and it is open to any individual noticing a disregard of these regulations to call the attention of the police thereto, and to demand the infliction of the pains and penalties prescribed by law. For example, the dogs must be of a certain minimum height at the shoulder; the weight of the cart must not bear forward upon their backs; they must not be left standing in the street; every driver must be provided with a cloth or litter and a water pannikin for his dog; no person or child may ride in a cart drawn by only one dog, and no adult in a dog-cart at all, although it be drawn by any number of dogs; the name of the dog's owner must appear in a prominent position on the off-side of the vehicle, and so on. All these regulations are frequently disregarded under the very eyes of the police. The true Belgian draught dog, when living under

proper conditions, is a big, tough, large-footed beast, generally as well able to pull, under normal conditions, as an average youth. To improve the race, there are periodical shows, at which prizes of quite considerable value are awarded to the strongest and best-kept animals.

Communications.

The ordinary **Railways** are the property of the State. Belgium was the first Continental nation to establish a railway (1833), and in proportion to her area she has now a greater mileage of railways than any other country. The State railways have a total length of 2,759 miles, and privately owned lines, 184 miles. For the last year before the War, the receipts exceeded the expenses by no less than 92,995,629 francs (say £3,720,000), yet railway travelling in Belgium was the most economical in Europe. Significant of the vigorous administration of the State railways was the manner in which it set about repairing the ravages of war. In a single year some 2,000 kilometres of permanent way was relaid; 1,400 bridges and other engineering works, which had been destroyed, were rebuilt or replaced; the stock of 279 locomotives in running order was increased tenfold, while the number of railway guides issued leapt from 28,000 copies to 260,000.

In addition to the ordinary railways, there are about 1,706 miles of light railways (steam trams), which follow the highways and link together many small towns and villages not otherwise connected by railway or canal.

The chief rivers are connected by a network of **Canals,** which have a total length of some 1,360 miles.

Commerce.

Surrounded as she is by France, Holland, Germany and the North Sea, Belgium is admirably situated from a purely trading standpoint. When the Great War began, Belgium, with a population little more than that of Greater London, stood sixth in order among the great trading nations. Between 1831, when she became a kingdom, and 1913, her trade had increased in value more than fifty-fold. Belgian rails, rolling stock and glassware are found in the markets of every country.

Belgium, indeed, lives chiefly on its **Exports.** More than

half the steel and iron produced is sent abroad ; more than two-thirds of the flax, and 95 per cent. of the glass. Most of the maritime trade is carried on foreign bottoms.

Antwerp, the chief port, now ranks second among the ports of the world in respect of the tonnage which enters them.[1]

Manufactures.

Belgium's industrial activity is displayed in almost every direction ; coal and copper mines, iron works, stone quarries, blast furnaces, steel works, zinc works, sugar refineries, glass-blowing and the manufacture of textile fabrics, hardware and plate glass.

Most of the coal is obtained around Mons, Charleroi and Liège. This coalfield is a portion of that worked around Lens, in the north of France. A short time before the War began new beds were discovered in that part of the province of Limburg known as the Campine. Some mines are already being worked there and others are being developed. It is estimated that the eventual annual production of this region will exceed 12 million tons, about half the present production of the whole country. Very rich beds of coal have also been discovered in the south. The industry employs 160,000 workers. All the mines, except one in the Mons district, which was flooded, escaped systematic destruction by the Germans.

During the War the majority of the **Iron and Steel** factories were destroyed. A large quantity of the machinery was removed to Germany, and much of the remainder rendered useless. Quite half the blast furnaces and fifty-eight out of 110 puddling furnaces were destroyed, and of seventy-nine rolling mills only twenty-eight were in working order at the time of the Armistice. But—such is the national industrial activity—at the end of January, 1920, the pig-iron production was 20 per cent., the steel production 49 per cent., and the finished iron production was 103 per cent. of the pre-war normal amount.

All branches of metal work are in operation at Liège and Charleroi, which also produce glass in all forms, supplying with it European markets and exporting enormous quantities to China and Japan. Liège has been called the " Birmingham

[1] Tonnage entering in 1922 : New York, 18,851,000 ; Antwerp, 15,050,000 ; London, 14,490,000 ; Liverpool, 13,400,000. In 1923 Antwerp received 9,351 vessels, carrying 17,349,000 tons.

of the Low Countries." Ghent is the Manchester of Belgium ; Verviers its Bradford.

In the West Flanders **Cotton and Linen** trade, each small tradesman prefers to remain master of his own business rather than amalgamate it with others. At present the carefully made article, finished with the attention of the small manufacturer, who is a thorough master of his craft, is vastly superior to the goods produced by the cheap mass-production method.

Belgium occupies the first place in the world for the making of **Lace,** which is the means of livelihood of more than 50,000 craftswomen. Much lace is made in the homes, but there are about 150 lace factories, mostly in Brussels. There are about 160 schools of lace-making, of which more than three-fourths are under convent control. Lace made wholly or in part by a machine may not be sold as real lace. A recent law confines that description to the hand-made article.

Along the Scheldt are several **shipbuilding** yards, perfectly equipped with the necessary gear for building ships of the greatest tonnage. In order to favour and extend shipbuilding in Belgium, the State allows all materials and articles necessary for the construction, equipment, and furnishing of ships to enter the country duty free.

Agriculture.

Of a total area of 7,362,500 acres, 4,875,000 are under cultivation, and 1,300,000 covered with forests. Belgium has about ½ acre of cultivated land for each inhabitant to be fed ; France, 2½ acres ; Great Britain, a little less than 1 acre. In Great Britain the permanent pasture exceeds 65 per cent. of the cultivated area ; in Belgium it is scarcely 26 per cent., and much of this is on heavy and low ground along the rivers. Of a population of 7,500,000, no fewer than 1,200,000 are classed as agricultural labourers.

Of every 100 persons employed in agriculture in Belgium, only sixteen receive wages, the others being the proprietors or members of the family. In the English acceptation of the term, there are practically no great landowners in Belgium. The system of **Small Holdings,** always encouraged, has resulted in retaining the mass of agricultural workers on their own land, which they cultivate themselves. Their lot is one of hard and unremitting toil.

Before the War the value of the agricultural production

of Belgium exceeded that of all the other industries put together. The production per acre of wheat, oats, barley, rye, potatoes, exceeded that of any other civilized country. Belgium was obliged to import about three-fourths of her wheat, but the produce of other food-stuffs, including meat, was, roughly speaking, sufficient for the needs of the population, and she was able to export large quantities of sugar, potatoes, draught-horses, fruit and vegetables.

This situation has been changed. The productivity of the country was affected, of course, by the devastation of the war-zone, the deportation of labour, the lack of fertilizers, and the requisition of domestic animals. The Germans carried off 92,000 horses, 560,000 cattle, 350,000 pigs, 35,000 sheep and goats, and 1,690,000 fowls. But the diminution of productivity consequent on the War is progressively disappearing. Indeed, the last statistics show that for certain products the return was greater than that of pre-war days.

HISTORICAL SKETCH.

THE earliest record of Belgian history is contained in Cæsar's *Commentaries*. Half a century before the birth of Christ, when Julius Cæsar and his legions invaded Gaul, they found three nations occupying the regions that now constitute Holland and Belgium. All were of Germanic origin; they were separated from one another by the Rhine. On the right bank dwelt the Frisii; on the island formed by its lower course the Batavii; and on the opposite bank the Belgæ.

The Early Belgæ.

"*Horum omnium fortissimi sunt Belgæ*" (the most valiant of all these are the Belgians), Cæsar wrote of the inhabitants of Gaul. He mentions also how the Belgæ were the only Gallic nation able to hold in check the invading Cimbri and Teutons. Later, when the Frankish invasion came with full force, the Batavians and the Belgians, in the course of the fifth and sixth centuries, were obliged to succumb to its irresistible power. In the seventh century the Frisii submitted to the Frankish dominion, and a new society, with its laws, customs, and system of government, was established in the Netherlands, as elsewhere, on the ruins of the Roman world.

Under the Franks.

The powerful empire of the Franks was divided into the Eastern, or Germanic, and the Western, or Celtic, portions; and when, at the treaty of Verdun, A.D. 843, the grandsons of Charlemagne divided the inheritance of their great ancestor, the distinction between the Germanic and the Celtic, or Gallic, element continued to be maintained. The Western provinces, Flanders and Artois, passed to the sovereignty of France; but the Eastern portion, with Brabant, remained part of the German Empire. The successors of Charlemagne degenerated rapidly, and, as Lord Macaulay observes in his essay on Clive, only the shadow of power remained to the

unworthy descendants of the great founders of the Frankish Empire, Charles the Fat, Charles the Bold, and Charles the Simple. "The dominion of the Franks was split into a thousand pieces." Separate feudal principalities were set up under the name of duchies, or counties; and thus the dominion of the Counts of Flanders, after a long and arduous struggle, succeeded in maintaining its independence, and avoided being incorporated in the kingdom of France. Under the Counts of Flanders, East and West Flanders and Brabant rose to commercial and manufacturing prosperity. The Dukes of Brabant, in the thirteenth century, laid the foundation of an extended dominion by the union of Limburg with their territory.

The Dukes of Burgundy.

In 1385, on the failure of the male line in the house of Brabant, Flanders came into the possession of the Dukes of Burgundy, a branch of the French royal house, and at the beginning of the fifteenth century all the provinces of the Netherlands were united by purchase, marriage, inheritance, or treaty, under the authority of these great rulers, who were able to bid defiance alike to the kings of France and the emperors of Germany. The object of the Burgundian princes was to establish a state that should hold the balance between these two great powers. The chief obstacle to the despotic sway of the Dukes lay in the democratic and municipal spirit of the great trading towns, such as Ghent, Liège, Bruges, etc.; and readers of Scott's *Quentin Durward* will recall how the wily Louis XI of France contrived to turn this spirit of resistance in the towns to his own advantage, and how his life and liberty were placed in peril by a revolt which he had secretly encouraged at Liège, and which broke out prematurely and most inopportunely for him, at a time when he had placed himself in the power of his rival, Charles the Bold, Duke of Burgundy, in the fortress of Peronne.

The death of Charles at the battle of Nancy brought about the dismemberment of the great Burgundian inheritance; for Louis XI seized upon the Duke's territories in France, under pretence that they were a male fief and could not descend to Mary of Burgundy, Charles's daughter and heiress. Mary married Maximilian of Austria (afterwards the Emperor Maximilian I), and thus Flanders came into the possession of the House of Habsburg.

Charles the Fifth.

The Emperor Charles V, the grandson of Maximilian, was Flemish by birth, having been born at Ghent in 1500, and throughout his reign generally favoured the Netherlands, respecting and maintaining the liberties of the cities, which, on their part, contributed liberally to the cost of the wars in which their Emperor was continually engaged. For Charles, like the Burgundian dukes, aimed at setting up a great despotic power that should keep in check alike the increasing power of France and the princes of Germany. But Charles, with all his dominions, was unable to maintain himself against the encroachments of France, to stop the progress of the Reformation, or to gain supremacy over the independent princes of Germany; and his reign closed in disappointment and disgust, which induced him to abdicate and "seek the refuge of conventual rest" in the cloister of St. Yuste, in Spain. "Half the world belonged to him," says a German historian, "and he was weary of it."

Philip II of Spain.

In the division of Charles's vast territories, Belgium and Holland formed part of the share of his son Don Philip, the famous Philip II of Spain, consort of the English Queen Mary, and the enemy of her sister Queen Elizabeth. Unlike his father, Philip was unfavourably inclined towards the Netherlands. The democratic constitution of the cities, and their jealousy in maintaining their ancient liberties and privileges, irritated and chafed the Spanish despot. The Reformation had made great strides in the Netherlands, and had been there, as elsewhere, accompanied by such excesses as the plundering of churches and defacing of shrines. Philip, who declared he would rather be left without a subject than rule over heretics, was determined to root out Protestantism in Flanders, and to maintain the Roman Catholic faith. He increased the number and authority of the ecclesiastics in Flanders, established the Inquisition in its harshest form, and curtailed the civic liberties of the great towns. The result was at first discontent, and ultimately revolt. Margaret of Parma, the king's half-sister, was removed from the regency of the Flemish provinces, to make way for the ruthless Duke of Alva, who established a reign of terror in Brussels, inaugurating his rule by the arrest and execution of two of

the most popular Flemish nobles, the Counts d'Egmont and de Horn, whose memory is perpetuated in Brussels by a handsome building and a statue bearing their name in the Rue aux Laines, and by the Rues d'Egmont and de Horn. But Alva's attempt to reign by means of the hangman and the headsman failed. The cruelties of the Spaniards, who covered the country with gibbets and brought thousands of "heretics" to the stake, at length exasperated the people of Flanders to open revolt. The northern provinces succeeded, after a deadly struggle, in achieving their independence and establishing the Dutch republic. Belgium was reduced to submission, its pacification being brought about chiefly by the judicious moderation of the Duke of Parma, Alexander Farnese, the son of the former regent Margaret; and Philip II succeeded in rooting out Protestantism from the land. But the reconciliation was never complete; and shortly before his death the Spanish king, in 1598, gave Belgium as a marriage portion to his daughter, the Infanta Isabella, on her becoming the consort of the Archduke Albert of Austria. As this marriage was not blessed with children, Belgium came once more under the dominion of Spain, and was involved in the rapid decline of that power in the seventeenth century.

The country suffered terribly in the wars against France and Holland in the earlier half of that century; and by the treaty of the Pyrenees, in 1659, the provinces of Artois and Thionville, and other territories, became the spoil of France. Other places, including the important fortress of Lille, were acquired by France through the treaty of Aix-la-Chapelle, in 1668, and though some of these were restored to Belgium by the treaty of Nymeguen ten years later, other districts, with Valenciennes, Nieuport, Cambrai, St. Omer, Charlemont, etc., were torn from Belgium, and only partially restored at the peace of Ryswick in 1697.

The War of the Spanish Succession.

A short interval of peace succeeded, in which efforts were made to restore the ancient prosperity of Belgium by the construction of canals and other public works. But the country again became the scene of an obstinate and protracted conflict. The war of the Spanish Succession inflicted great hardships on the people of the Netherlands. After the battle of Blenheim, the scene of contention was transferred from Germany to the Low Countries, and the names of Aude-

narde, Ramillies, and Malplaquet became famous. In the treaty of Utrecht, 1713, by which the great contest was terminated, Belgium was once more transferred to Austria; but Holland obtained advantages in the so-called Barrier treaty, which authorized the continued closing of the Scheldt (later re-opened to the free commerce of the world) and gave the States-General the right of garrisoning the most important frontier fortresses.

Belgium under Austrian Rule.

In the war of the Austrian succession, or, as it is otherwise called, the war of the Pragmatic Sanction, Belgium again became the scene of operations, from 1744 to the treaty of Aix-la-Chapelle, in 1748. The French overran and conquered almost the whole country—but at the treaty the word to the nations was, "As you were," and Austria once more took possession of Belgium, of which she remained in undisputed occupation for more than thirty years; for the Seven Years' War was fought out in Germany and Bohemia and left Flanders unmolested.

The Austrian rule in Belgium contrasted favourably with Spanish tyranny; and the name of the Empress-Queen Maria Theresa is recalled by the nation with affection and respect. But her son and successor, Joseph II, was less fortunate. By some ill-judged attempts at reform, he offended the religious and political prejudices of his Flemish subjects, and disturbances occurred at the University of Louvain and elsewhere.

Joseph died in 1790, his end being hastened, it is said, by the failure of his well-meant attempts; and the disturbances had only just been put down by his successor when the breaking out of the French Revolution, and the war between France and Austria in 1792, rekindled the flame of strife in Belgium. The French had the advantage; Belgium was overrun, organized as a separate republic, and formally ceded by Austria to France in the treaties of Campo Formio and Luneville in 1797 and 1802. It was divided into departments, and formed part of the empire of Napoleon I.

Belgium and Holland.

By the treaty of London in 1814, and that of Vienna in 1815, Belgium, after a short interregnum of Austrian rule, was incorporated with Holland into the kingdom of the Nether-

lands, Prince Frederick William of Orange Nassau being raised to the throne of the new State.

This arrangement, however, did not work well. The Belgians, differing widely in religion, manners, customs, language and ideas of government from the Dutch, were discontented under the new *régime*, and declared that their country was reduced to the position of a dependency of Holland; that they were not adequately represented in the assembly of deputies, to which, in proportion to the wealth and population of their country, they should have sent 68 out of a total of 110 members; and that public offices and Government affairs were arranged to the advantage of Holland and the detriment of Belgium.

In spite of certain concessions, somewhat tardily made by the Government, the discontent in Belgium continued to increase. At the beginning of the year 1830, it was pointed out by the malcontents, as a proof of the persistent neglect of the claims of Belgium, that among 117 officials of the Ministry of the Interior only eleven were Belgians, among 102 officials of the War Office only three, and among 1,573 infantry officers only 274, or about one in six, were of Belgian nationality. Then came Press prosecutions, and the exile by the Government of popular men, who betook themselves to France, and thence continued their attacks on the authorities.

The Separation.

The July revolution in Paris, overturning the throne of Charles X, raised the hopes of the Belgian opposition. On August 25, 1830, the performance at the Brussels Opera House of *La Muette de Portici*, an opera embodying the story of the revolt of Naples under Masaniello, brought matters to a crisis. There were riots in Brussels; the office of the ministerial newspaper was attacked and sacked by the mob, and the redress of grievances loudly demanded. The authorities at The Hague temporized, promised and evaded, until the movement that had commenced as a riot swelled into a revolt and ended in a revolution. In September there were four days of fighting in Brussels, and the Dutch soldiers were compelled to retreat. A provisional Government was appointed. The French and British Governments intervened; Prince Leopold of Saxe-Coburg was chosen King of the Belgians, and made his public entry into Brussels in July, 1831.

After continuing the contest until threatened with war by the Great Powers, the King of Holland was obliged (principally through the intervention of England) to acknowledge the independence of Belgium, which from that time has been governed as a limited monarchy. Freedom of the Press and of religion are guaranteed, and the yearly budget is under the control of Parliament.

The Three Kings.

King Leopold I, who was the uncle and adviser of Queen Victoria, had a prosperous reign (1831–1865) ; and during the eventful year 1848 his was among the few continental thrones that were not seriously shaken. He married, in 1832, the Princess Louise, a daughter of Louis Philippe, King of the French, by whom he had three sons, the second of whom, born on April 9, 1834, succeeded him, as Leopold II, on his death in 1865. Twenty years later the second Leopold founded the Congo Independent State, which was placed under his sovereignty. In 1908 the State was annexed to Belgium as a colony.

King Albert, son of the Count of Flanders (brother of King Leopold II), came to the throne at the end of 1909. He had married in 1900 H.R.H. Elizabeth, Duchess of Bavaria, there being three children of the union. The Great War of 1914–1918 tried King Albert as few men have been tried, and he was not found wanting. From the first he aroused the enthusiasm and admiration of his own subjects and of all friendly nations, by his self-sacrificing and fearless efforts.

Modern Belgium.

When, in 1831, Belgium became an independent kingdom, its neutrality was established and guaranteed by the Great Powers. It maintained its neutral position in the costly wars that agitated Europe during the latter parts of the nineteenth century ; and the internal prosperity of the little kingdom grew by leaps and bounds, until it was rudely shaken by the Great War which broke out in 1914, and in which King and people bore themselves so heroically. Immediately after the Armistice the public treasury was empty, but the country had no other debt than an old debt of 4,500,000,000 francs, which was amply represented by the value of the railways, canals, and other property of the State. New borrowing, however, had to begin.

CHÂTEAU DE WALZIN.

Photo,] [*E. N. A*

NOTRE DAME CATHEDRAL, TONGRES.

Politically the position of Belgium has been profoundly modified by the cessation of the neutrality which had been imposed upon her. For the first time it has been necessary for her to have an active foreign policy. Territorially, Belgium finds herself after the War within her old frontiers, with the exception of a slight bulge on the east, due to the recovery of a portion of the Walloon territory which Prussia had taken from her in 1815. These are the districts of Eupen and Malmédy, thickly wooded and thinly peopled.

In German East Africa, Belgium received the mandate to administer—for the benefit of the natives—the extensive Ruanda and Urundi districts, densely populated and of great wealth.

Of all the States which took part in the War, Belgium alone obtained the right to the reimbursement by Germany of her war expenses. She was released by the Allied nations from the debts which she contracted to rebuild and maintain her army, to meet the expenses of her administration and public services, and to pay for the feeding of Belgians in occupied territory during the War. The Treaty of Peace provided further that of the sum which Germany was to pay, Belgium was to receive one-tenth, after deduction of the cost of maintenance of the Allied Armies of Occupation, and of the expenses of feeding Germany. In other respects, Belgium enjoys the same rights as her allies.

BELGIUM AND THE GREAT WAR.

ON July 25, 1914, Austria declared war on Serbia, and on the following day the Belgian army, as a matter of precaution, was placed on a reinforced peace-footing. On July 31, martial law was proclaimed throughout Germany, and Russia ordered a general mobilization. On the same day the Belgian forces were mobilized on a plan designed to protect the country from whatever quarter its neutrality might be threatened.

On the evening of August 2, Germany demanded permission to send troops through Belgium into France. As Belgium was bound by treaty to respect and defend the neutrality imposed upon her in 1839, the request was refused, and warning was given that all possible opposition would be offered to any violation of Belgian neutrality. On August 4, Germans crossed the Belgian frontier, and the Belgian Government appealed for support to Britain, France and Russia.

Germany had 1,350,000 men on its western frontier. Of these, about a million, in five armies, were to enter France by way of Belgium. That which had the longest march before it was composed of the best elements, and was commanded by General von Kluck. On the morning of August 4, cavalry regiments pushed forward to **Visé**, a quiet little town on the Meuse. The enemy found the bridges blown up, and progress was also retarded by a small Belgian force. Soon, however, the town was entered. Not many hours later the inhabitants had been killed or driven into the fields, and their houses had been pillaged and burnt. Civilians were said to have fired on the invaders, who had thereupon made the first of their "reprisals."

During the morning of August 5, General Leman, the Belgian commandant at **Liège,** was summoned to surrender passage to the German army, and on his refusal the invaders began to bombard the forts encircling the town at a distance of four miles from it. It was believed that the forts could hold out for at least a month, but under the devastating fire of the

Germans' largest siege guns—of a dimension never before cast—three forts surrendered within a week. The gallant General Leman was captured, after narrowly escaping death by the explosion of the magazine of the fort in which he was directing operations. Before the forts surrendered, the Germans were able to enter the town, which they had bombarded for six hours, during which many persons were killed or wounded, the roof of the cathedral was damaged, and several buildings were destroyed. By its resistance Liège upset all the calculations on which the invasion had been planned.

While the siege of Liège was in progress, a German force was moving northward of the city towards Antwerp. It passed through Tongres, and joined issue with the Belgian troops at Tirlemont, St. Trond, Hasselt, Haelen and Diest. **Hasselt** was taken and retaken three times. **Tirlemont** was the scene of more than one engagement. In order that **Louvain** might be spared, the Belgians retired beyond it, but, as will never be forgotten, their action was in vain. No opposition was offered at **Brussels,** for it was an open city. **Aerschot,** a small town on the other side of Louvain, was bombarded after the Belgian rearguard had withdrawn from it, and when the Germans entered, no resistance was offered, but later a German general was shot. For this the town was set on fire, and one of every three of the five hundred or so civilian men was put to death.

Malines, about midway between Brussels and Antwerp, was several times bombarded.

Still farther north, the Germans were advancing, creeping round by the Dutch frontier, ruining most of the villages, and hanging or shooting every peasant suspected of resistance. Everywhere the Belgians were impeding the advance. When the pressure became too great, the defenders fell back, until they had gained the entrenched camp at **Antwerp,** the siege of which began on September 28. But before recalling the incidents connected with that, it is necessary to return to the days in which the Germans were still outside Liège.

On the fourth day of the operations at Liège, the second German army, under General von Bülow, entered Belgium, and advanced upon **Namur** through the valley of the Meuse. On the way they seized Huy, the Belgians falling back upon Namur, which was girdled by nine forts similar to those around Liège. The first German shells fell upon the Namur

forts on August 21; the last on August 25. Some of the garrison were made prisoners, but a considerable portion succeeded in reaching the French army.

At Namur, as at Liège, the Germans, after slightly bombarding the town, were able to enter it before all the forts were silenced. Following the fall of Namur, the German military administration of Belgium was organized in a manner which showed that the invaders intended to regard the country as annexed to their empire. The fall of Namur had also another sequel, as will presently appear.

While General von Bülow was advancing on Namur, the British were pouring into France. The bulk of the British Expeditionary Force crossed the Channel during the nights of August 12 and 13. There were 90,000 men, 15,000 horses, and 400 guns. After the occupation of Louvain and Brussels, the Germans, while leaving a sufficient force to continue the advance to Antwerp, executed a great turning movement towards the south, and the British advanced to meet them.

It was on August 21 that the first British troops passed from France into Belgium. A small force was posted at Tournai, but the bulk of the army went farther east to form the extreme left wing of the Allied line. The British position extended from the French fortress of Condé to the Belgian village of Binche. In front, nearer to the right than to the left, was Mons. Extending eastward through Charleroi were the French. Close to Mons, where the attack was expected to develop, there was a thickening of the line of defence.

The Battle of Mons

opened on August 22, outside Soignies, some ten miles north of Mons, where a reconnoitring squadron of the 4th Dragoon Guards overthrew some German cavalry escorting prisoners.

The British force awaiting the German attack numbered about 76,000 infantry, 10,000 cavalry and 312 guns. From Condé to Mons the position was along a canal, which was straight, except at Mons, where it formed a loop, so that the troops stationed there were subjected to a flanking artillery fire.

Before the fall of Namur, the French won a small victory at **Dinant,** which, a few days later, became one of the martyred towns of Belgium, and had advanced their line from Namur

on the right to Charleroi on the left. With the fall of Namur their long wall lost its corner bastion, and they were at once vigorously attacked by the Germans. **Charleroi** became the scene of terrific fighting. The French were unable to hold it, and at Tamines the Germans crossed the *Sambre*, which, coming out of France, flows past Charleroi and Tamines to the *Meuse* at Namur. Along the whole line the French were pushed back with considerable loss of guns and prisoners, and in this general movement the British were involved.

According to information received from the French headquarters, and confirmed by British reconnaissances, Sir John French believed that he had before him on August 23 only two army corps supported by a cavalry division, but a much larger force was being directed against him. Towards noon the Germans began to shell the British front. Before the increasing pressure of the enemy the British lines slowly bent. Sir John French was informed that at least 150,000 Germans were moving against his front, and that another army was encircling him on the left. But the reality was even worse than the report, for no fewer than 300,000 men were advancing against 80,000. In the early morning of the 24th, definite orders to retire were given, but to relieve the pressure on the centre a feint attack was made on Binche from Harmignies village, four miles south-east of Mons. Shortly after dawn the evacuated positions had been occupied, and Mons was in the possession of the Germans.

The actual losses of the British in the battle were not more than three or four thousand, but this number was considerably increased during the historic retreat.

Back and farther back went the British army, until it reached the Marne, but what happened on French soil is not within the scope of this brief chronicle.

Before taking note of events elsewhere in Belgium, reference to a few spots on—

The Battlefield of Mons

may add interest to a visit to that historic site.

The defences to the west of the road running from Mons due north through the village of **Nimy** to Jurbise were in the hands of the 4th Royal Fusiliers and the Scots Fusiliers. Half the Northumberland Fusiliers were on the straight canal to the west. The three road bridges—Nimy bridge,

Lock No. 5, and Auberg Station—were defended by the 4th Middlesex. The Gordons were on their immediate right. To the west of Nimy road-bridge is Nimy railway-bridge, which was defended by the 4th Royal Fusiliers. **Jemappes** bridge must not be forgotten, for it was on account of the exertions which he made in preparing this bridge for destruction that Corporal Jarvis, R.E., received the Victoria Cross. On the high ground between Mons and **Frameries,** some four miles south, the 107th Battery R.F.A. was posted.

It was at Frameries that the Third Division, including the 8th and 9th Brigades which had done such hard work the day before, sustained the most serious losses in retreating. Between Mons and Frameries is **Ciply,** where the 7th Brigade was heavily attacked during the retreat, and was finally ordered to retire by way of Genly towards Bavai, near which the Brigade faced round and held off the pursuit. But Bavai is on French soil. While the 9th Brigade was being hustled at Frameries, the 13th Brigade, which had halted at **Wasmes,** four miles from the Canal, was furiously attacked, the brunt of the fighting falling on the 2nd West Kent Regiment. Still farther west, on the evening of the 23rd, the 14th Brigade fell back to **Dour,** and blew up the road-bridge over the canal.

The villages of Dour and **Elouges** are associated with an action which occurred the day after the battle of Mons—an action in which the 1st Cheshires were so severely punished that at the next roll call there were present only 5 officers and 193 men instead of 27 and 1,007 respectively ; while the 119th Battery R.F.A. fought itself to a standstill with only three unwounded gunners left, the guns having to be brought out of action by various officers and men of the regiment.

After Mons.

The German advance to the south having resulted in the evacuation of all but a small portion of Belgium by the French and British, there was much nervousness on both sides of the Channel at the prospect of the German occupation of Ostend. The landing of a considerable force of Royal Marines gave a feeling of security, although, as time showed, the relief was only temporary. The days were to come when the Germans would be firmly established along the greater part of the coast, but their immediate aims in Belgium, after the Battle of Mons, were the capture of Antwerp and of the Belgian army. King

Albert had the double task of holding Antwerp as long as possible and of safely withdrawing his men at the last moment.

Antwerp,

it will be recalled, is situated on the right (the eastern) side of the *Scheldt* or *Escaut*, and encircled by forts. The investment of the city from both sides of the Scheldt was an important part of the enemy's plan, and to effect this it was necessary to have possession of **Termonde,** a town some 24 miles south-west of Antwerp. On September 4 the enemy advanced upon the town and drove back the detachment which was guarding it. The next day the Germans bombarded Termonde, entered it in the evening, and then systematically burnt it.

"Louvain, Malines, Termonde. These," said Mr. Asquith, "are names which will henceforward be branded on the brow of German culture."

Two Belgian divisions having been brought up, the enemy withdrew to the right bank of the river, and Termonde was re-occupied by the Belgians. But a week later the Germans recaptured the town after a second bombardment, and continued to hold it until the end of the War.

The Belgians made various sorties from Antwerp. The first, undertaken for the relief of the Allies by holding back troops, was when the Allies were beginning to retreat from the south of Belgium to the Marne. Another sortie with the same object was made after the battle of the Marne.

Active operations against Antwerp began on September 28 by the bombardment of the forts of Waelhem and Wavre-Ste. Catherine, a short distance north and north-east of Malines. It was therefore necessary at once to prepare for the retreat of the Belgian army by transferring its base to the west. Ostend was chosen as the site, but that soon proved untenable, and another move had to be made.

It was a great task. It comprised the transportation of the wounded, the prisoners, provisions of all kinds—munitions, food, medical and surgical stores, etc., the depots of the corps, the recruits, the factories—and from Antwerp to Ostend the sole railway available was that which starts from the left bank of the river, and is accessible from the city only by a ferry.

The first railway bridge was that at Tamise, and it could be reached only by using the road-bridge of Willebroeck,

which was under the fire of the enemy's guns. Yet the precautions were so well taken that the exodus was carried on every night from September 29 to October 7 without attracting the attention of the enemy.

Meanwhile, forts to the right of those first attacked were bombarded, especially Fort de Lierre, from which the garrison was compelled to retire behind the *Nethe*, a tributary of the Scheldt, flowing between many of the forts and the city. Two days later, a British naval contingent of 2,200 men with heavy naval guns arrived from Antwerp, where they had landed the previous evening. They went into trenches in the neighbourhood of **Lierre**, a poor village occupied by the enemy on the following day after having suffered a bombardment which, besides all the other damage it did, wrecked the celebrated windows of the church and an eighth-century chapel. Lierre having been taken, the naval contingent had to fall back, but it helped to prolong for nearly a week the resistance of Antwerp.

The German armies which had established themselves on the line of the *Aisne*, after their retreat from the *Marne*, were continually extending their right wing towards the north, a movement that threatened to cut off the Belgian army from the French and British armies. It was therefore necessary for the Allies to hold Ghent. For this purpose both British and French contingents were promised, and these arrived on October 9, a day or two after a Belgian brigade had been sent to the city. The Allies were only just in time, for the French, aided by Belgian artillery, had at once to meet an attack at Melle.

Meanwhile, the withdrawal of the Belgian forces from Antwerp was in progress, and the attacks against the city were continued with redoubled intensity. Having established themselves on the north side of the *Nethe*, the Germans began, on October 7, to attack the second line of defence, and at midnight to shell the city. The bombardment ceased towards noon on October 9, the city having been surrendered by the burgomaster, and on the following day the military governor capitulated at Fort Sainte-Marie. On the same day, the Belgian and Allied forces, comprising 400 officers and 35,000 men, that had held the fortifications on the left bank of the river, crossed the Dutch frontier and were interned in Holland.

On the morning of October 9, the greater part of the Belgian

army had been safely withdrawn from Antwerp, and was behind the canal connecting Ghent with Terneuzen. East of the canal were rearguards to cover the retreat of their compatriots and of the British troops which had quitted Antwerp on the previous evening.

On October 11 the troops which had occupied **Ghent,** and had so effectively frustrated the enemy's attempt to envelop the Belgian army, began their own retirement. But they were not allowed to withdraw unmolested. In the evening, the Germans launched an attack. This was met by the 7th British Division, which nevertheless continued to fall back. Two days later the Germans entered Ghent. On the following day they occupied **Bruges.** The next day, October 15, 1914, they reached **Ostend,** and that same day the Belgian army was upon the *Yser.*

The Yser,

the river to which the Belgian army had withdrawn, rises in France, and after a course of some 23 miles enters Belgium, through which it flows for about 26 miles and then falls into the sea at Nieuport Bains. Its width in Belgium varies from 12 yards at the frontier to about 22 at Nieuport-Ville and from 32 to 54 at its estuary. When the water is low, the current is hardly perceptible, but when its volume is swollen, the stream is very rapid. One of its tributaries is the *Yperlée,* upon which stands Ypres.

Without cessation during four years, shells hammered, hollowed and turned over the surface of the low-lying grasslands and cultivated plots by which the *Yser* flowed, broke up the woods, and levelled the farm-houses, villages and towns. The ground became so water-logged that trenches sufficiently deep to shelter the men could not be excavated, and parapets of soil in sandbags had to be laboriously erected. Communication trenches became drains in which men were lost. Large areas were converted into liquid mud so deep that men and animals were engulfed in it. For the necessary heavy traffic, corduroy roads were constructed.

The fall of Antwerp liberated great numbers of the invaders, who at once were set flowing towards the west. Their object was to seize Calais and to menace the Strait of Dover and the Channel. In this course to the sea, they ran against the Belgians, the French, and the British, whose combined lines extended from the coast to Switzerland. During his

rush upon Calais, the enemy struck at four points at once, namely, upon the *Yser* against the Belgians reinforced by some French troops (from October 16 to November 10); at Arras against the French (from October 20 to 26); at La Bassée against the army of General Smith-Dorrien (from October 22 to November 2), and at Ypres against British forces under Generals Allenby, Byng, and Haig (from October 15 to November 17).

We will recall first—

The Battle of the Yser,

of which the first encounters were at St. Pierre Cappelle and at Dixmude. On the third day of the battle, a flotilla, composed of British and French vessels, took part in the fight, by bombarding the enemy's positions at Middelkerke. As aviators also were employed, the day is memorable as the first in which a battle was pursued at the same time upon land, upon the sea, and in the air, though later the conditions were often repeated.

When the battle had raged for ten days, the Belgians were so near exhaustion that as a last desperate move it was resolved to inundate the land bordering the river. This was accomplished partly by making breaches by gunfire in the raised banks of the river, and partly by means of the sluices at Nieuport, which normally held back the inflowing sea, and at ebb-tide permitted the discharge of the river. The immediate effect was the infliction of severe loss upon the Germans, both of men and of material. The lasting effect was the strengthening of the Belgian position by the new barrier which had been placed between them and their foes.

The Battle of Ypres.

The first shell descended on Ypres, October 7, 1914. Two days later, 20,000 Germans entered the town and passed through it. On October 13 the first British soldiers entered, and thereafter for several days British troops were moving through it, following close on the Germans. On October 19, the main German front having been reached, the British advance ceased, and the famous Ypres salient came into being.

October 15, 1914, is the date given by Earl (then Sir John) French as that of the opening of the first of the three battles of Ypres. The contest lasted three weeks. It cost

the Germans over 250,000 men, and the Allies over 100,000, including many of their best and most gallant officers.

The main results of the three battles of Ypres may be thus summarized. In the **first battle** inferior numbers of British troops and inferior artillery held up the German army in its first rush for the coast. In the **second battle** (1915) a less homogeneous and less trained force than that available for the first battle, and with very inferior artillery, held back a German line formidable by the use of new methods—gas and fire. In the **third battle** (1917) the British advanced and steadily pushed back the German army, probably inferior in numbers and certainly so in gun-power, but favoured by the weather, which, in view of the condition of the ground, had become a very serious factor.

Between the three great conflicts were incessant raids, artillery duels, and fierce fighting, in which large numbers of men were engaged. The Allied positions on the low-lying ground were under direct enemy observation from the slight elevations further east, and for nearly four years these ridges formed the objectives of a continual struggle of the most bitter nature.

The Dark Days of 1918.

During 1914–1917 violent offensive movements were launched on other parts of the Western Front, and there occurred the collapse of Russia, which liberated large numbers of Germans for the line from Nieuport to Switzerland. This last menace was offset by the rapidly increasing number of available American forces in 1918, but other events during the first half of the year told everywhere against the Allies. The result of the fighting was that when the year had half run its course, the Germans appeared to be in the ascendant. In Flanders they had pushed back the British to positions which, on the average, were in the rear of those occupied in 1914. On the Somme they had more than neutralized the gains of the Allies in 1916. On the Aisne they had recovered all that the French had won in three campaigns, and were back along the Marne and within shell range of Paris.

The Decisive Blow.

On July 16, 1918, the Germans attempted a new advance upon the largest scale. Two days later a counter-attack began and the Germans were checked. But more than

two months had still to elapse before the decisive blow could be struck. It began, at last, in Flanders, on September 28, under the direction of King Albert. The advance extended from the coast right down to the Armentières-Lens front, just over the border. Before the evening came, Gheluvelt, Zandvoorde, Kruiseik and Becelaere had been taken by the British. The Belgians had cleared Houthulst Forest of the enemy; Zonnebeke and Poelcappelle had also passed into the possession of the Allies.

The next day the advance was resumed with ever-increasing success. Then came bad weather, giving the Germans a much-needed respite for stiffening their resistance, and it was not until October 14 that the attack could be renewed. As before, the advance extended along the whole Flemish front. On the night of October 15 Thourout was surrounded, and the Germans on the coast, seeing the imminent menace to their lines of communication, began to blow up guns and stores. Two days later, the left of the Allied line was in Ostend, and on October 20 it reached the frontier of Holland. Then the Germans asked for an Armistice, and the Allies, renouncing the certainty of further military successes, granted the enemy's request.

The Bulgarians had surrendered on September 30. A month later Turkey had signed an Armistice. Austria did so on November 3. The Armistice with the Germans took effect at 11 o'clock on November 11, 1918.

THE FLANDERS BATTLEFIELDS.

Access — Accommodation — Cemeteries — Communications — Principal Places of Interest.

To Ypres Direct.

RELATIVES wishing to visit graves in the Ypres salient in the least possible time can go direct to Ypres *viâ* Dover and Calais, thence *viâ* Hazebrouck. Those who prefer to travel *viâ* Ostend and enjoy a longer sea passage can travel *viâ* Dover and Ostend, the journey occupying about nine hours. Through tickets to Ypres can be taken at Victoria Station. The single fares from London (subject to alteration) are *viâ* Dover-Calais : 1st class, £2 14*s.* 11*d.* ; 2nd, £1 18*s.* 10*d.* ; 3rd, £1 7*s.* 2*d.* ; *viâ* Dover-Ostend : 1st class, £2 3*s.* 7*d.* ; 2nd, £1 13*s.* 11*d.* ; 3rd, £1 3*s.* 3*d.* From Ostend the trains for Ypres start from Ostend *Town* Station, which is about seven minutes' walk from the Quay. (See plan of Ostend, facing p. 75.) Its square tower, containing a clock, is visible all the way. If a guide is desired, a porter or commissionnaire, wearing a white smock and numbered armlet, can be engaged outside the station. Authorized charge, 2 francs. Without further charge he should, if desired, carry baggage weighing not more than 25 kilos, say ½ cwt.

Full particulars from the Southern Railway, Continental Enquiry Office, Victoria Station, London, S.W.1., or Belgian State Railways, 47, Cannon Street, E.C.4.

" The Battlefields and War Graves of France and Flanders, and how to visit them," is the title of a useful booklet issued by the Southern Railway. A booklet giving full information can also be obtained from the Y.M.C.A., 13, Russell Square, London, W.C.1.

To Ypres from Ostend and Bruges.

Ypres, having now ample accommodation for visitors and being within easy reach of Ostend and Bruges by rail and

road, is an excellent centre for visiting the Battlefields of Belgium. From Ostend the journey by rail takes about two hours or less. From Bruges it is 20 minutes shorter. Between Bruges and Ypres, the route may be *viâ* Langemarck or *viâ* Roulers. By the former passengers change at Thourout.

Of the places that were damaged during the War, the first reached in the railway journey to Ypres from Ostend, or from Bruges *viâ* Langemarck, is Thourout, which, being an important junction, was often bombed by Allied airmen. Ten and a half miles farther is **Westroosbeke,** where the traveller enters the vast area that was ploughed up by shell-fire. Then in the next 6¼ miles there come in succession, Poelcappelle, Langemarck and Boesinghe, all named on a later page among the places of interest. Having left **Boesinghe,** the traveller is on the alert to get the first possible glimpse of Ypres, from which Boesinghe is less than four miles distant.

Roulers (*Rousselare*) had a population of about 26,000 before the War. It was taken by the Germans in 1914, and remained in their possession until September 30, 1918, when it was captured by the Belgians in a desperate battle, only to be lost again the following day. On October 14, the Belgians and British recaptured it, in the last great drive of the Allies, which did not cease until the signing of the Armistice. Roulers was Belgium's most important linen manufacturing town, but its activities were sadly crippled by the fact that the Germans systematically carried away or broke the looms.

To the Battlefields by Road.

From both Ostend and Bruges cars run daily to Ypres and back, and include in the tour many of the places of interest in the battlefields.

The following itineraries must not be regarded as invariable, but only as giving a general idea of the routes :

Ostend, Middelkerke, Westende, Lombartzyde, Nieuport-Ville, Ramscappelle, Pervyse, Dixmude, Steenstraete, Boesinghe, Brielen, Ypres, Saint Julien, Tank Cemetery, Poelcappelle, Houthulst, Clercken, Leugenboom, Ostend.

Bruges, Thourout, Poelcappelle, St. Julien, Ypres, Boesinghe, Dixmude, Leugenboom, Ghistelles, Bruges.

Accommodation.

A list of hotels at Ypres, with an indication of their terms, will be found on p. 16.

The *Y.M.C.A.*, the *Church Army* and the *Salvation Army* have each a hostel at Ypres. Nearly all the accommodation is reserved for relatives visiting graves, who can obtain tickets covering the double journey from London, board and lodging at the hostel, and guides to the cemeteries. Application for particulars should be made to the Graves Visitation Department, Y.M.C.A. Headquarters, 13, Russell Square, London, W.C.1.; The Secretary, Graves Department, Church Army, 55, Bryanston Street, Marble Arch, London, W.1.; or the Salvation Army Headquarters, Queen Victoria Street, London, E.C.

At **Brielen,** about 1¾ miles by road from Ypres, is the *Château des Trois Tours,* opened in 1920 as an hotel. It is the headquarters of the Ypres League and of the Anglo-Belgian Union.

The Cemeteries.

In the Ypres salient there are 250,000 graves in 400 military cemeteries, scattered all over the battlefields. With the exception of the very smallest, the scheme adopted for the cemeteries is the same. They are rectangular in plan. At one side is the Stone of Remembrance, a great altar-like slab, on which are graven the words, "Their name liveth for evermore," selected from Ecclesiasticus (xliv. 14), one of the books of the Apocrypha. Facing it is the tall Cross of Sacrifice, bearing a great bronze sword, placed, as is the figure of Christ, on a crucifix. In between, in serried rows, lie the graves, each with its white marble headstone, bearing (if known) the name, regiment, and date of death of the occupant of the grave. At the head and foot of the graves are beautiful flower borders. The rest is smooth green lawn of the finest English grasses. The largest cemetery is that known as **Tyne Cot,** on the edge of the Salient. It contains 11,847 graves and three German "pill-boxes," the only specimens of those concrete abominations which will be

allowed to remain intact on French or Belgian soil. Around them are the white headstones, some on the very spot where the buried soldier fell, at the moment of victory, in the attack on the miniature forts. The Lijssenhoek military cemetery, at Remy Siding behind Poperinghe, has 10,210 graves, of which 9,845 are British, 207 German, and 158 other nationalities. At **Poelcappelle** are the graves of 4,000 bodies found in shell-holes. On 3,000 of them are the words, "Known only to God." One of the most touching of all the military cemeteries is that of **Mud Corner,** near Ploegsteert ("Plug Street"). It is a small hollow in which some 70 New Zealanders were overwhelmed by shell fire, one day in 1918, and were buried where they fell. There was no room for the Stone of Remembrance, but the Cross of Sacrifice lifts its arms above the flowers which cover the graves.

It is important that relatives visiting graves should, *before leaving home,* have definite information respecting the grave or graves they wish to see. It is necessary to know not only the name and address of the cemetery, but also the number of the grave and the row in which it is located. Inquiries can be addressed to the *Imperial War Graves Commission,* 82, Baker Street, London, W.1. The full name, rank and unit should be given, and (if known) the place and date of death. If further information is required at Ypres, application can be made at the Official Enquiry Bureau, Esplanade Rue du Progrès.

Means of Communication.

The cost of reaching the various cemeteries and points of interest will be greatly reduced by taking advantage of the very complete service of trains which is in operation around Ypres. Full particulars of these are given in the Southern Railway booklet, *The Battlefields and War Graves.*

In addition to Ypres, other places in the Salient accessible by the State Railway are: Vlamertinghe, 2½ miles from Ypres, and Poperinghe, less than 4 miles farther.

State lines also connect Ypres, Boesinghe, Langemarck and Poelcappelle; Ypres, Zonnebeke, Moorslede and Roulers.

A light railway runs from Ypres main station *viâ* Ypres Plaine, Voormezeele (Cromme Elst, village, garage) to Kemmel (Vierstraat, village), about 5½ miles.

Another runs from Ypres main station *viâ* Ypres Bascule, Zillebeke (main station, Hooghe, Tank Cemetery), Gheluvelt

Photos,] [*E. N. A.*

DIXMUDE.

GRAND' PLACE AND HÔTEL DE VILLE IN 1914—
THE HÔTEL DE VILLE IN 1918.

Photo] *[Battlefields Bureau, Ltd.*

ON THE YPRES—ST. JULIEN ROAD, 1918.

Battlefields Bureau, Ltd.,] *[Brielen.*

CHÂTEAU DES TROIS TOURS, BRIELEN.

(Headquarters of the Ypres League and of the Anglo-Belgian Union.)

(Place, Kruiseik), Wervicq and Gheluwe to Menin (Place, main station).

There is also railway communication between Ypres, Merckem and Dixmude; Ypres and Furnes; Ypres and Courtrai.

Motor-cars can be hired at Ypres, Menin and Poperinghe at 2 to 4 francs per kilometre (say from 3¼ to 6½ francs per mile), or by the day for about 400 francs.

The charge for a one-horse carriage is about 40 francs the half-day. These charges are liable to variation.

Places of Interest,

Alphabetically arranged.

Blanckaert, some 5 miles by road south of Dixmude (*see* p. 89).

Boesinghe, near Ypres (*see* p. 96).

The Camps, assembly places in the dunes between Oost-Dunkerke and La Panne, for the troops on picket, engineers' park, stores, etc.

Crête de Clercken, a ridge running from Dixmude to the north of the Forest of Houthulst. It commanded the Belgian area.

Dixmude, on the *Yser*, about midway between Ypres and Ostend (*see* p. 89).

Forest of Houthulst, N.N.W. of Ypres (*see* p. 97).

Forte de Knocke, at the junction of the Ypres Canal and the *Yser*. Here the Belgian line formed an obtuse angle by turning towards the south-east along the canalized *Yperlée*. The fort was constructed in 1649 by Frondrati, a Spaniard, for the protection of the town and abbey of Loo.

Furnes, an ancient town fully described on p. 88.

Gheluvelt, a village on the Ypres-Menin road (*see* p. 98).

Hazebrouck, a French town at the junction of the line to Ypres through Poperinghe with the Lille-Calais line. Although the civilian population "carried on" until 1918, and the town had been practically unharmed, heavy bombardment in that year necessitated the evacuation of civilians and caused considerable damage. Here the Guards made a fine stand during the advance of the enemy in the spring of 1918.

Hell Fire Corner, about a mile from the Menin Gate of Ypres (*see* p. 97).

Het Sas, a short distance north of Boesinghe, at a sluice upon the canal, where each of the adversaries occupied

one of the banks. The sluice dated from 1643, and was regarded as a masterpiece.

Hill 60, S.E. of Ypres (*see* p. 97).

Hooge, 3 miles from the Menin Gate of Ypres (*see* p. 97).

Kemmel Hill, 6½ miles from the Lille Gate of Ypres (*see* p. 99).

Kruiseik Cross-roads (*see* p. 98).

La Basseville, a small village immediately to the south of the Messines area, taken by the New Zealanders, retaken by the Germans, and once again taken by the New Zealanders.

La Panne, described on p. 87.

Langemarck, about 6½ miles from Ypres, on the railway line from Ostend. It was the scene of severe fighting in the spring of 1915, and in the British offensive in 1917.

Leugenboom, about 4 miles north-west of Thourout. Here was placed the second "Bertha," a long 14-inch naval gun, with which it was intended to shell Dunkirk, La Panne and Adinkerke. It was constructed to replace the first gun of the kind, which had been destroyed at Predickboom, to the north of Clercken (between Dixmude and the Forest of Houthulst).

Lombartzyde, near Nieuport Bains (*see* pp. 85–6).

Maison du Passeur, a ferry-house 5 or 6 miles north of Ypres. It was the scene of heavy fighting during the winter of 1914–15, when French troops were trying to drive the Germans from the western bank of the Yser Canal.

Menin, a small town 10 miles S.E. of Ypres (*see* p. 97).

Merckem, between the *Yser* and the Forest of Houthulst. It was taken from the Germans in 1917, and was thenceforth held by the Belgians. It became the centre of a belt of intersecting shell-holes. In the park of the castle were German dug-outs.

Messines, between 5 and 6 miles south of Ypres (*see* p. 98).

Mount Sorel, a low hill in the vicinity of Hooge (*see* p. 98).

Nieucappelle, about 1½ miles north-west of Knocke, where may be seen, transformed into a Museum, the bombarded villa of Madame Tack, the "Mother of the Soldiers," the "Lady of the Yser."

Nieuport Bains, on the coast (*see* p. 86).

Nieuport-Ville, an old Flemish town a short distance inland (*see* p. 86).

Nonnebusch Wood, south-west of the Polygon Wood (*see* p. 98). It was entered by the Germans when they tried to break through at Ploegsteert in 1914. The Emperor's Guard was urged forward by the Emperor's personal impetus, but it recoiled, broken.

Passchendaele Ridge, about 7 miles north-east of Ypres (*see* p. 97).

Pervyse, midway between Nieuport and Dixmude (*see* p. 86).

Pilkhem, a village between Boesinghe (p. 96) and St. Julien. It was strongly fortified by the enemy, but the Welsh carried it during the British offensive in 1917. It gives its name to a neighbouring ridge.

Ploegsteert (" Plug Street "), a village about 4 miles south of Messines (*see* p. 99).

Poelcappelle, in the region of Ypres (*see* pp. 96–7).

Polygon Wood, about 3 miles east of Ypres (*see* p. 98).

Pont de Schoorbakke, a bridgehead, about 4 miles south-east of Nieuport-Ville (p. 86), established by the Belgians during their retreat to the *Yser*.

Poperinghe, a small town about 6¼ miles west of Ypres (*see* p. 96).

Ramscappelle, less than 2 miles south of Nieuport-Ville (p. 86). Taken by the Germans, October 29, 1914. Two days later, after severe fighting, the French and Belgians re-occupied the station and railway line.

Sanctuary Wood, rather more than 2 miles east of Ypres (*see* p. 98).

St. Eloi, a hamlet south of Ypres (*see* p. 98).

Saint Julien, less than 4 miles east of Boesinghe (p. 97), a village completely destroyed.

Steenstraete, on the *Yser*, about 2 miles north of Boesinghe (*see* p. 96).

Triangular Wood, just to the west of Nieuport-Ville (p. 86), an important cover for batteries of the Allies.

Vinckem, about 4 miles south of Furnes (p. 88), became the site of a wooden town, where, by the care of the Queen of the Belgians, the children of missing citizens were received and brought up. It also became the site of one of the best of the hospitals.

Wieltje, about 2 miles north-east of Ypres (*see* p. 96).

Wytschaete, about 4½ miles south of Ypres (*see* p. 98).

Ypres.—*See* pp. 90–95.

Zandvoorde, south-west of Gheluvelt (p. 97), gives its name to a ridge not more than 120 feet high, the scene of fierce fighting in the first battle of Ypres.

ART IN THE NETHERLANDS.

Architecture—The Great Painters and their Characteristics.

THE art treasures of Belgium and Holland form one of the chief attractions to visitors. Both in architecture and painting the Netherlands have numerous and remarkable specimens to show. Moreover, the buildings and the pictures are highly characteristic of the country and its inhabitants. The good-humoured, rollicking, somewhat coarse and material life of the Flemish peasant, in his days of festivity and enjoyment; the heavy dances, the roystering holidays of the villagers, as well as the more stately and pretentious feastings and carousals of the wealthier burghers, are perpetuated on the canvases of the native artists; while in the strong portraits are seen the determination, the indomitable will, which made these burghers rulers and legislators as well as traders, and which could bid defiance even to the military strength of a Charles of Burgundy and a Philip of Spain. We see in these pictures, too, the Netherlands under the different aspects of the seasons, basking in the heat of summer or glittering white in winter's snow and frost. The long formal avenue of poplars or of elms; the wind-swept dune, solitary and desolate, with its dreary hillocks of sand; the busy city, with a pompous procession passing through the quaint formal street with halberdiers and archers, and "gorgeous dames, and statesmen old, in bearded majesty"; the canal with its shipping and craft in full activity, or chained by the icy hand of winter and abandoned to the skaters and sledges; and again, those coast scenes and sea views, with all the life of "those who go down to the sea in ships"—from the sturdy square galleon to the great warship—the many-sided phases of the people's existence are full of charm and of instruction for the artistic visitor. No one visiting the galleries of Brussels and Antwerp, of Amsterdam, The Hague and Haarlem can come away without having had a very vivid and realistic object lesson in history.

CHARLES OOMS : THE FORBIDDEN BOOK (MUSÉE MODERNE, BRUSSELS).

Photo by] [*Delouel.*

VAN EYCK: THE ADORATION OF THE LAMB.
The central panel of the famous altar piece in St. Bavon's Cathedral, Ghent.

Architecture.

The national life of Flanders is reflected, too, in its architecture. As Belgium, together with Holland, represented in the Middle Ages the principle of municipal government and the power of the trading classes, in opposition to military feudalism, the Gothic buildings connected with the rule of mayors and aldermen and the importance of citizens' unions occupy a prominent position. The great town halls—**Hôtels de Ville**—such as those of Brussels, Louvain, and Bruges, and the great market halls, or **Halles,** as at Ghent (and, until the War, at Ypres), where the Flemish cloth and linen found buyers from every European market, remain as monuments of the past enterprise of Flanders. Equally prominent are the lofty **Belfries,** such as those at Bruges, Tournai, and Ghent, the clang of whose bells summoned the armed citizens and the burgher soldiers of the great towns to fight in defence of their liberties and privileges. In domestic architecture, also, the Flemish cities have much to show that is picturesque and attractive in their lofty, gabled houses, as at Antwerp, Brussels, Ghent, and Bruges.

The **Churches** of Belgium are full of interest, both for their architecture and their art treasures. They show in the earlier Gothic buildings the influence of the French, and in the later ones that of the Germans, especially of the Rhenish School. Ste. Gudule at Brussels, the Cathedrals of Antwerp, Malines, Tournai, and St. Bavon at Ghent, are chief among the ecclesiastical buildings of Belgium.

The Great Masters.

The art history of Belgium is so intermingled with that of Holland that the names of Dutch as well as Belgian artists are here included. Already in the fifteenth century pictorial art was cultivated in Flanders under the patronage of the opulent Burgundian dukes and the wealthy and important citizens. As the originators of a new departure in the art of painting stand the brothers **Hubert** and **Jan Van Eyck** (1370–1440), the former of whom, though he cannot be considered the inventor of oil painting, certainly developed that art in a hitherto unfollowed direction. Hubert's great work is the altar-piece of the Church of St. Bavon, in Ghent, the component parts of which are again in their original position (*see* p. 139). The altar-piece itself was finished by Jan

Van Eyck, the younger brother. Jan was for some years in the service of Philip the Good, Duke of Burgundy. He survived his brother about fourteen years, dying in 1440, at Bruges, where some of his best works are to be seen.

In 1464 there died at Brussels the artist who is considered the legitimate successor, in the realm of art, to the Van Eycks, **Roger Van der Weyden** (1400–1464), whose "Seven Sacraments" forms one of the glories of the Antwerp Gallery. With the town of Bruges is especially associated the name of a pupil of Van der Weyden, **Hans Memlinc** (1425–1494) (called also Jan Memlinc and Hans Memling or Hemling), whose wonderful pictures (especially those on the reliquary in the Hospital of St. John, illustrating the life of St. Ursula) attract thousands of admiring visitors year after year. Correctness of drawing, wonderful elaboration of detail, richness of colouring, and a feeling of reverence and purity, are the chief merits of this, the greatest disciple of the school of the Van Eycks.

Quentin Matsys, of Antwerp (1460–1530), also shows some of the style of the Van Eycks, though his work was greatly influenced by the Italian form of the Renaissance. The **Breughels** (1564–1638), a father and two sons—respectively known as the elder Peter Breughel or "Peasant Breughel," and the younger Peter or "Hell-fire" Breughel, and Jan, called "Velvet" Breughel, from his partiality for that then costly fabric—produced many valuable works during the latter half of the fifteenth century and the first half of the sixteenth century; and two sons of the younger Breughels, Peter and Jan, maintained the traditions of this artistic family to the third generation.

The most famous name in the roll of Flemish art is that of **Peter Paul Rubens** (1577–1640), the son of a magistrate of Antwerp. The great painter was almost certainly born in Germany (June 29, 1577), some authorities say at Siegen, in Nassau, others at Cologne. The energy and industry of the artist, of whose works more than a thousand are extant, is the more remarkable from the fact that his life was by no means exclusively devoted to his art; for Peter Paul Rubens was an ardent politician and a great traveller, and was on various occasions employed on diplomatic missions of honour and profit. His versatility was wonderful, for no style of painting seemed to come amiss to him—historical and allegorical pictures, sacred subjects, portraits, landscapes—he

excelled in all. He had many pupils, whose services he employed on parts of his pictures, which in some degree accounts for the extraordinary number of his works. The most distinguished among his pupils, and one whose works are especially well known and interesting to Englishmen (for he was largely employed by the unhappy Charles I), was **Anthony Van Dyck** (1599–1641), some of whose best works are at Windsor, and in other collections in England. As a portrait painter, he excelled in the art of giving his sitters an appearance of grace and dignity.

Another great name in the list of Netherlands painters is that of **Rembrandt** (1606–1669). Towering head and shoulders above the great masters of the Dutch School, and even the versatile Rubens, Rembrandt is the greatest painter that the Netherlands have produced. For sheer power he was unrivalled, and for subtle characterization and lighting he has never been approached. Amsterdam was his principal place of residence. The famous "Night Watch," a body of citizen soldiers marching out on guard, is considered his masterpiece. His wonderful landscape, "The Mill," sold in 1911 for the enormous sum of £100,000. Rembrandt's numerous etchings are as well known and as appreciated as his paintings.

The wonderful elaboration of detail, in which every vein in a cabbage and every wrinkle in an old woman's face are given with photographic accuracy, is fully illustrated in the works of **Gerard Dou** (1613–1675), of Leyden. Dou was the most conscientious and painstaking of artists, and stands unrivalled for minuteness of finish and accuracy of execution. **Bartholomew Van der Helst** (1611–1670), of Haarlem, who was much patronized by the rich burghers of Amsterdam, whose portraits, banquets, and ceremonial processions he was engaged to paint, has perpetuated on his canvases not only the features, but the manners, customs, and habits of the substantial Dutchmen of his time. He died, wealthy and respected, at Haarlem, in 1670. His chief works are some great "guild pieces," at Amsterdam.

A contrast to van der Helst's career is found in that of **Franz Hals** (1580–1666), a very prolific painter of convivial and social scenes, whose chief works are at Haarlem. He excelled in depicting processions, banquets, and meetings of guilds, and was a most realistic delineator of social life. **Adrian Van Ostade** (1610–1685) and **Adrian Brouwer** (1605–1638), both Haarlem men, excelled in the delineation o

Flemish low life. The coarse joviality of the heavy boors, drinking, smoking, card-playing, and conversing in their unpoetic fashion, or dancing like bears inside or outside their village taverns, is shown in the works of these characteristic Dutchmen. Of a very different kind are the works of **Jan Van der Meer,** of Haarlem (1628–1691), and **Jan Vermeer,** of Delft (1632–1675), who have invested Dutch life with a poetic tone, and whose landscapes are charming in their purity of colour and ingenuity of perspective. **Philip Wouverman** (1619–1668) was great in depicting horses and horsemen, soldiers and hunting cavaliers. There are few of his numerous works in which a white horse does not form a prominent object. **Paul Potter** (1625–1654) is chief among the animal painters of Holland. His picture, "The Bull," is one of the triumphs of Dutch art. Among other prominent artists of the Netherlands may be mentioned **Meindert Hobbema** (1638–1709), of Amsterdam, a wonderful landscape painter (everyone knows his famous "Avenue"); **Jacob Jordaens** (1593–1678), of Antwerp; the three **Ruysdaels** (1600–1682), Isaac, Jacob, and Salomon, of whom Jacob had by far the greatest genius; **Jan** and **Jan Baptista Weenix** (1621–1709), painters of still life; **Aart Van der Neer** (1603–1677), great in moonlight effects; **Albert Cuyp** (1620–1691), great as a painter of sunny landscapes with animals; his father, **Jacob Gerritz Cuyp** (1594–1652); the two brothers **Everdingen** (1606–1675), Cesar and Allart; and **Jan Steen** (1626–1679), a thoroughly characteristic Dutch painter, a jovial satirist of men and manners, full of genius and fun, who has given a kind of history of the humours of his time. These and many others adorn the galleries of Belgium and Holland, and present to the visitor an inexhaustible fund of interest and enjoyment.

Exigencies of space unfortunately prevent a review of modern art in Belgium, and permit only the remark that the Belgian School of the nineteenth century includes Navez, de Groux, Eugène Smitz, de Brackeleer and de Leys of Antwerp, whose chief work "The Servant Maid" or the Preparation for the Feast, combines in the greatest degree Idealism and Realism, the characteristic of the masterpieces of Belgian painting at every period. Finally, it will be at once clear to the practical Englishman, visiting the country for the first time and with an observant eye, that in Belgium art is generally considered of at least as much importance as utility.

Belgium's Art Treasures.

Following is a list showing the present position of a few of the more famous pictures in Belgian churches and galleries. Inevitably many works are omitted; readers who seek further information should turn to the brief descriptive notes (*see* Index) of such places as Antwerp, Tournai and Louvain Cathedrals, St. Bavon's, Ghent, and the Art Galleries at Brussels, Antwerp, Ghent, etc.

Artist.	Work.	Location.
Bouts, D.	Martyrdom of St. Erasmus	Louvain Cathedral.
de Craeyer, G.	Redemption of Slaves	St. Jacques, Ghent.
	St. Catherine	St. Michael, Ghent.
Jordaens	Crucifixion	Tournai Cathedral.
Memlinc	St. Ursula's Reliquary, and other pictures	St. John's Hospital, Bruges.
	St. Christopher	Musée Communal, Bruges.
Matsys	Ecce Homo	Tournai Cathedral.
Pourbus	Last Supper	Bruges Cathedral.
Quellin	Adoration of Shepherds	Malines Cathedral.
	Guardian Angel	St. Andrew, Antwerp.
Rubens	Adoration of Magi	St. Paul, Antwerp.
	Adoration of Wise Men	St. John, Malines.
	Assumption of the Virgin	Antwerp Cathedral.
	Elevation of the Cross	Antwerp Cathedral.
	Descent from the Cross	Antwerp Cathedral.
	Purgatory	Tournai Cathedral.
	St. Roch Interceding	St. Martin, Alost.
	Scourging of Christ	St. Paul, Antwerp.
	Virgin and Child	St. Nicholas, Brussels.
	Christ on the Cross	Art Museum, Antwerp.
Teniers	Seven Works of Mercy	St. Paul, Antwerp.
Van Dyck	Christ Bearing His Cross	St. Paul, Antwerp.
	Elevation of the Cross	Notre Dame, Courtrai.
	Christ on the Cross	St. Michael, Ghent.
	The Crucifixion	Malines Cathedral.
Van Eyck	Adoration of the Lamb	St. Bavon, Ghent.
	Head of Saviour	Musée Communal, Bruges.
	Madonna and St. Donatian	Musée Communal, Bruges.
Van Oost	Child Christ and Saints	Notre Dame, Bruges.
	Crucifixion	St. Piat, Tournai.

OSTEND AND THE BELGIAN COAST.

OSTEND—BLANKENBERGHE—ZEEBRUGGE—HEYST —KNOCKE—NIEUPORT—FURNES.

BETWEEN France towards the south-west and Holland towards the north-east, Belgium has a coast-line of some forty-two miles, and along it have arisen nearly twenty watering-places, differing in size and importance, each with its own characteristics and allurements, but all alike offering ozone-laden air and a gently-sloping beach of firm, clean sand, free from rocks, forming an ideal playground for children, and safe and pleasant bathing-places.

The minor resorts are disposed to cater more for the family class of visitor than for transient guests. Many Belgian families choose one of these smaller marine places for summer residence, and their example is followed by a number of English and Americans, who rent villas or reside "en pension."

A light railway and an electric tramway link together all the coast towns and villages, so that the sojourner at any of them can easily and inexpensively visit others. Several days can be pleasantly spent in thus journeying and exploring, and visitors at the minor resorts can, when so inclined, enjoy the distractions offered by the larger places.

Along the shore is a series of digues or promenades, backed by an assortment of attractive buildings, of which spacious balconies and open-fronted first-floor rooms are striking features. All along the coast, too, are the dunes, or hills of sand, rising from 45 to 90 feet in height and forming a natural embankment from 350 to 2,000 yards in width. From the top of the dunes one overlooks the North Sea, dotted with ships, and in the opposite direction the view embraces the far-extending soft green Flanders country, with its smiling villages and bold church steeples.

To guard against the landing of troops on the Belgian shore, the Germans strongly fortified it, and there still remain

Post and Telegraph Office.—Avenue Henry Serruys, facing Parc Léopold. Also at railway station. Also at the Kursaal during the season.

Public Vehicles.—Cabs, fare for a *course* or drive in the town, from 6 a.m. to midnight, 4 fr.; by time, 8 fr. for first hour; per half-hour after, 4 fr. For drives out of town, make agreement beforehand. Luggage, each trunk or bag, 50 centimes.

Porters at the Station.—For hand luggage, from carriage to train, train to cloak-room, train to train, or the reverse of each of these, maximum 1 fr. Registered luggage, from carriage or cloak-room to weighing machine, from dépôt to carriage, 25 centimes per package, with minimum of 1 fr.

Restaurants.—On the Digue similar prices to hotels; in the Lower Town and near the Docks at much lower prices.

Theatres, etc.—*Royal*, Boulevard van Iseghem. Comedy, opera, comic opera, etc.
Scala, Rampe du Cerf. Music Hall.
Cinéma Pathé, Rue Longue.
Folies Bergères, Rue Longue. Music Hall.
(All performances begin at 8.30.)
Terrasse, Boulevard van Iseghem. Café chantant.

Yachting and Boating.—In July the Ostend Yacht Club organize a popular week, and racing takes place every day thereof. Valuable prizes are offered by the Committee. The Club have a fine Club House at the head of the New Harbour, and many English names are in the list of members. Inquiries should be addressed to the Secretary, Ostend Yacht Club.
Sailing boats, rowing boats and fishing-tackle can be hired. Agree as to terms beforehand.

Ostend, the seaport at which the visitor sets foot on Belgian soil after a run of about three hours across Channel in one of the Belgian State mail steamers from Dover, is at once a very old and a very new place. As a fishing village it existed in 814, at the death of Charlemagne. In the Middle Ages it was an important fortress, and at various times had to suffer the calamities of plague, famine, and war.

In the Great War, Ostend suffered from the attacks made upon the German forces holding the coast as well as from the operations of the enemy. The New Lighthouse, used as an observation post by the Germans, was levelled by the first shot fired at it from a British war vessel. Other buildings totally destroyed comprised the Marine Station, a school, and one hundred and sixty private houses, while the Central Station, various churches and schools, and two hundred and eighty habitations were greatly damaged. The splendid hotels along the front were pillaged by the Germans, and their woodwork was used as fuel. But restoration was so rapid and thorough that two years after the Armistice, scarcely a trace remained of all that the town suffered during more than four years, from invasion, bombardment, and raids by sea and air.

The modern importance of Ostend arose from its position as a convenient point of disembarkation for travellers from England to the Continent, and the development of the town

J. Nahrath & Co.,] *[Brussels.*

THE DIGUE, OSTEND.

J. Nahrath & Co.,] [*Brussels.*

THE KURSAAL, OSTEND.

was furthered by the dismantling of the mediæval forts and the conversion of its ramparts and ditches into promenades. Ostend is essentially a resort of the leisured and wealthy classes ; in the season famine prices are charged for everything. But it is possible to find inexpensive quarters, and here, as elsewhere, the cost of one's sojourn is proportionate to the style of living. There are palatial hotels for the rich and boarding-houses for those with small purses. The main attraction of a stay in Ostend is the number and variety of the entertainments, some of which last into the winter. People go to Ostend for pleasure as much as for rest, to be amused as well as to be cured. How very attractive is the town as a holiday resort may be judged from the fact that its visitors number something like a million every year.

The steamer enters the port through the **Chenal,** or outer passage between the two piers, the **Estacade Est** and the **Estacade Ouest,** both built on wooden piles and forming favourite lounges, where visitors congregate to enjoy the sea breezes and to witness the arrival and departure of the mail-boats. It was between these piers that the *Vindictive*, laden with cement, was sunk during the night of May 9, 1918, for the purpose of rendering the port useless to the Germans. After the War the historic vessel was removed from the harbour, and subsequently it had to be broken up, as it was still a hindrance to shipping.

From the channel the steamer passes by the old port to the new harbour, where are the steam-packet wharf and the **Maritime,** or **Pier, Station,** from which travellers arriving by boat proceed direct to Brussels and most other European capitals (except Paris). The **Town Station,** which may be used for excursions by visitors who have broken their journey at Ostend, is situated about seven minutes from the Pier.

At the end of the New Harbour, which can accommodate the largest cargo boats, access is obtained to the various docks. It also forms the entrance to the **Bruges Canal,** and an excursion can be made to Bruges up the Canal by the steamboat that runs daily (Sundays excepted).

The Digue de Mer

is a stone-paved promenade, or great sea-wall, which extends along the coast from the West Pier to Westende, and forms the "front" or fashionable esplanade. Its total length is some nine miles, and it has a width at first of 90 feet. That

portion which runs through Ostend measures about three miles. On one side there are sumptuous hotels and smart villas; on the other are the sands and the bathing establishments, where frequently 1,500 persons may be seen in the water at the same time.

At a point where the Digue makes a sudden bend stands—

The Kursaal.

Admission, including tax—

Number of Persons.	June and September. 15 Days.	June and September. 1 Month.	July and August. 15 Days.	July and August. 1 Month.	Season. June 1 to Sept. 30.	Daily Admission.
	Fr.	Fr.	Fr.	Fr.	Fr.	
One person . .	70	120	85	160	210	June, Sept., to 7
Family of 2 persons	130	210	155	250	350	o'clock, 3 fr.;
„ 3 „	180	280	215	330	450	after 7 o'clock,
„ 4 „	220	330	265	400	520	5 fr. July, Aug.
„ 5 „	250	360	305	460	570	to 7 o'clock, 3 fr.;
„ 6 „	270	380	335	510	600	after 7 o'clock,
Per person over 6	20	20	30	40	30	10 fr.
Children from 7 to 12	15	20	25	35	30	Classical Concerts, Friday, 7 fr.

For the monthly and season tickets, a photograph is required to be affixed. No pass-out checks are given.

This magnificent building was erected between 1876 and 1878 for the convenience and entertainment of visitors and is a pattern of comfort and luxury. Around the immense Rotunda in the centre of the building are the gaming-rooms, the handsome ballroom, called the Salle Blanche; a spacious reading-room, supplied with the newspapers and periodicals of many nations; rooms for writing, conversation and music; the billiard-room, the Royal Box, the Leopold II Drawing-room, the hall appropriated to temporary exhibitions, and post and telegraph offices. On the occasion of a great festival all the apartments can be united to form a single hall which will contain more than 10,000 persons.

The Kursaal has its own symphony band of 125 performers. Choirs and bands give numerous concerts in the Rotunda, in the White Room, and in the parks and public places of the town. For the indoor concerts, the most eminent vocalists of Europe are engaged.

A third of a mile beyond the Kursaal is the **Châlet du Roi,** a summer residence of the Belgian royal family. Running westward from the royal villa is a very long gallery. The

roof, supported by stone columns, forms a promenade for the members of the royal family. The interior of the gallery is open to the public. It is furnished with seats, and along the middle from end to end runs a glass screen.

Close by the gallery is the *Royal Palace Hotel*, at the junction of Ostend proper with the parish of **Mariakerke,** now included in the municipal area of Ostend, and officially known as Ostend Extension.

Here, too, is the **Wellington Hippodrome,** the scene of horse-racing, which forms one of the big events of the Ostend season. On the outskirts of the course are a polo-ground, tennis courts, and stands for pigeon-shooting. In a word, by organizing athletic competitions of all kinds, the Hippodrome aims at being the outdoor counterpart of the Kursaal.

Proceeding eastward along the Digue from the Kursaal the visitor will come to the old **Lighthouse** (*Ancien Phare*), now used as a signalling station. A short distance to the right are the Fishermen's Harbour, the *Quai des Pêcheurs*, or Fishermen's Quay, and the **English Church.**

The fish brought in by the local craft is sold at the **Minque** or **Fishmarket** at the lower end of the Quay. Some two hundred thousand pounds' worth of fish is sold there each year.

Crossing the Harbour by the steam ferry, a pleasant stroll can be taken to the **Fort Napoleon** and the sand-dunes beyond. The dunes on this side present quite a different aspect from those to the west of the town, being wooded and of wilder appearance. Close to the fort stood the **New Lighthouse,** so called to distinguish it from the lighthouse just mentioned. It was constructed in 1858, and destroyed as related on p. 76.

Through the Town.

The principal shops will be found in the *Rue de la Chapelle* and the *Rue de Flandre*, running in a straight line from the Station to the Digue. Immediately beyond the Station is the beautiful **Parc Marie Henriette.** It is a favourite summer promenade; fine roads intersect it, and boating may be enjoyed on the ornamental waters.

The Rue de la Chapelle cuts the Rue Joseph II, which leads on the right to the **Church of SS. Peter and Paul.** This replaces a church of the same name destroyed by fire in 1896, but the tower belonged to the ancient building. The chief

object of interest in the church is the marble monument to the first Queen of the Belgians.

Outside the church is the **Monument** erected by Ostend in 1922 to the memory of townsmen killed during the War, and of the Allied soldiers and sailors who fell fighting before the town. The exodus of the inhabitants to England in 1914 is represented in bas-relief.

Near its centre the main thoroughfare crosses the Rue des Sœurs Blanches, the left-hand portion of which leads in two or three minutes to the **Post Office** and to the **Parc Léopold,** to which there is also direct access by the Avenue Léopold, behind the Kursaal. The park contains pretty lawns and lakes, and a Pavilion at which are dispensed the waters of a thermal spring of considerable medicinal value, being comparable to the waters of better-known spas, such as Gastein and Baden-Baden. A few yards beyond the Rue des Sœurs Blanches is the **Place d'Armes,** where various markets are held and a band plays on summer evenings. On one side is the **Hôtel de Ville,** which includes a museum of painting and a ballroom. On the opposite side of the Square are the **Public Library** (10–1 ; 5–8) and the official **Information Office** (9–12 ; 2–6. Sundays, 10–12. 'Phone 396).

Beyond the Place d'Armes, the main thoroughfare takes the name of *Rue de Flandre.* It cuts Rue Longue, which has the **English Church** at its right-hand end, and then passes the **Theatre** before mounting the Digue as the *Rampe de Flandre.*

EXCURSIONS FROM OSTEND.

To **Slykens,** a short walk on the Bruges road, passing *en route* the docks and bridge built by order of King Leopold II.

To **Oudenburg** (5 miles) and **Ghistelles** (5¼ miles), picturesque Flemish villages easily reached by rail.

To **Blankenberghe, Zeebrugge, Heyst** and **Knocke,** on the coast eastward of Ostend, by electric tram from the Kursaal, or by special motor road, passing through the pretty seaside resorts of **Coq-sur-Mer** and **Wenduyne.**

Westward, by light railway, to **Mariakerke, Middelkerke, Westende, Nieuport, Furnes** and **La Panne.** Pedestrians can also reach the watering-places by way of the Digue, or seafront. (For further particulars of these resorts, *see* pp. 85–8.)

To **the Battlefields,** by rail or by motor-car (*see* pp. 61-2, etc.).

To **Ypres,** by the State Railway.

To **Nieuport** and **Dixmude,** by light railway.
To **Bruges,** by canal steamer or by the State Railway.
Day excursions by rail can also be made to **Ghent** and **Brussels.**

RESORTS NORTH-EAST OF OSTEND.

The electric tramway which unites Ostend with all the Belgian watering-places to the north-east of it reaches in ten minutes **Breedene-sur-Mer,** so close to Ostend that its visitors can without inconvenience take part in all the amusements of its great neighbour. Beyond Breedene is picturesque—

Coq-sur-Mer,

situated among woods and cultivated fields, and with villas surrounded by gardens stretching along the dunes. Here, on the Royal Automobile road from Ostend to Blankenberghe, has been laid out the 18-hole course of the *Royal Golf Club of Belgium.* The links, open all the year round, are twenty minutes by tram from Ostend, fifteen from Blankenberghe, and ten from the next resort—

Wenduyne,

a quiet, sedate village, flanked by shrub-planted dunes, over which wind well-made paths furnished with seats, while close by are pretty woods of pines and Canadian poplars. Its pier, with a covered gallery, is without a rival on the Belgian coast. During the season not only the hotels but the villas and cottages of Wenduyne are thronged by visitors, mainly of the middle class.

Then, thirteen miles from Ostend, and midway between it and the Dutch frontier, is—

Blankenberghe

(Official Information Bureau, Rue de l'Eglise),

admittedly ranking second only to Ostend. It is a cheaper place of residence than the premier resort, and is greatly favoured by English families. Particulars of a few of the numerous hotels are given on p. 11; a complete list may be had on application to the Information Bureau. The inhabitants number only some 7,000 in winter, but in summer the population is increased to over 50,000. At Easter the owners of the pretty villas along the parade and about the town begin to arrive for the season, and the business houses to re-open the doors that were closed in the previous Sep-

tember or October. The hotels, cafés and villas stretch along the front without a break for more than a mile and a quarter. A fine esplanade protecting the dunes borders a fine sandy bench on which children can play in perfect safety, and bathers can enter the sea without danger at any hour of the day. They have not to consider whether the tide is coming in or going out. For their convenience there are some 900 cabins, and for their safety there are always vigilant seamen afloat in insubmersible boats. It is worth noting also that the sewage of the town is not poured into the sea, but is taken by powerful pumps five miles inland to fertilize the soil. In all the houses there is an abundant supply of pure water brought by pipes from the Ardennes.

Amusements for old and young are abundantly provided. There is a **Casino,** in which high-class concerts are given daily, and there is a **Pier** over 350 yards in length, having at its seaward end a large entertainment hall, a café restaurant and recreation rooms. An Anglican church and other places of worship have been built to meet the needs of the summer visitors. The old parish **Church** dates from 1334.

It may be recalled that the great naval Battle of Sluis, or Sluys, was fought off the coast in 1340.

From the British Isles Blankenberghe can be approached by way of Ostend or of Zeebrugge, and the State Railway gives the town direct communication with Bruges, Ghent and Brussels.

Continuing along the shore for 3¾ miles we arrive at—

Zeebrugge (*Bruges-on-Sea*),

a busy trading town, forming a curious contrast to the surrounding places. There are regular services of steamers (including a train ferry for goods traffic) between it and Hull and Harwich (pp. 19–20), a sea-canal connects it with Bruges p. 120), and a railway connects it with Bruges and the interior of the country. (For *Hotels* see p. 16.)

The Mole, a crescent-shaped pier, 2,500 yards long, protects an extensive roadstead and shelters a mile of quay on which are all the buildings and appliances of a modern important port.

The construction of the Mole was begun in 1900, and seven years later the great work, on which millions had been expended, was inaugurated by King Leopold. Zeebrugge is

J. Nahrath & Co.,] [Brussels.

THE CASINO, BLANKENBERGHE.

J. Nahrath & Co.,] [*Brussels.*

HEYST.

of special importance to Belgium because it is the only port which can be reached through Belgian territorial waters, the lower reaches of the Scheldt having been placed under Dutch sovereignty. Holland being neutral during the Great War, the way to Antwerp from the sea was barred to war-vessels and to vessels carrying military stores. Then it was that Zeebrugge became of unexpected value. During September and October of 1914, thirty-seven great ships entered and left the port and within a few hours it had been possible to disembark a British contingent of 23,000 men.

Zeebrugge became a household word during the Great War, by reason of the use which the Germans made of the port in their submarine warfare, and finally by the deeds of a British squadron commanded by Admiral Keyes. On the night of April 22, 1918, a landing-party destroyed much German material on the Mole protecting the outer harbour; a wide breach was made in the Mole by an old submarine filled with explosives, and two old cruisers filled with cement were sunk at the entrance to the canal. In the cemetery are the graves of thirty-one of the British who fell, and a stone cross bearing the following inscription in letters of gold:

"LEST WE FORGET."

In Memory of
Our Countrymen who fell on St. George's Day, 23 April, 1918.
Erected by British Salvage Section.
St. George's Day, April 23, 1920.

To commemorate the glorious raid, there was erected on the spot in 1923 a conspicuous monument. On its foundation stone is inscribed its purpose and also the names of the Ministers, ex-Ministers, Ambassadors and other great personages present at the unveiling.

The first resort beyond Zeebrugge is—

Heyst,

[**Hotels.**—*See* p. 13.]

which ranks third in importance among Belgian watering-places. It is in high favour with well-do-do families for whom the gaiety of Ostend and Blankenberghe has little attraction. As evidence of its popularity is the fact that its hotels exceed forty in number. Fishing with rod and line in the **Canal Léopold** is one of the many attractions it offers to visitors. It has communication with Bruges, Ghent and Brussels by the State Railway, *viâ* Zeebrugge,

and also with Bruges by a light railway. Heyst has a small fishing fleet of smacks of a quaint type. It was at Heyst that the steamship *Brussels*, commanded by the gallant Captain Fryatt, lay as a wreck.

Connected with Heyst and also with Knocke, farther east, by a fine promenade, is—

Duinbergen,

a tiny watering-place nestling in a lovely hollow in the sandhills. It is in favour with artists and those in quest of the charms of simple country life. As it is lighted by electricity, has a good supply of drinking water, and up-to-date sanitary arrangements, it is in those respects at least a model village.

Lastly come—

Knocke and Le Zoute.

[**Hotels.**—*See* p. 13.]

Knocke is a calm and restful spot in favour with English visitors, combining as it does the attractions of the sea with picturesque surrounding country. The village is about a mile from the beach, a great stretch of fine, clean sand, which is reached by a villa-lined avenue. To the north-east is the esplanade of **Le Zoute,** a kilometre in length, and terminating at **Zwyn,** on the Dutch frontier. In the neighbourhood are extensive fir woods and pretty walks, and in the dunes behind " The Lekkerbek " is a spring of alkaline chloride water from which many visitors derive benefit. Other attractions include golf-links on the dunes. Only a few minutes' walk from the principal hotels and villas are two eighteen-hole courses, overlooked by the Club House, built upon an eminence. There are several tennis courts, and in the second week in August there is held an open tournament which attracts some of the best players from England and the Continent.

Although Knocke is one of the youngest of the Belgian coast resorts, it has an English Church, a Dancing Hall, and a Cinema.

Its still younger neighbour, **Le Zoute,** which saw its digue completed no farther back than 1909, is developing upon lines that promise to give it a prominent place among similar resorts. For its waterworks and its system of drainage it received the Diploma of Honour at the International Exhibition at Ghent in 1913.

The district still retains marks of its long occupation by the

Germans. The most interesting is the great "Batterie Kaiser Wilhelm" with its monster guns that have a range of 23 miles. The battery is said to have been constructed by the labour of a thousand Russian prisoners from 1915 to 1917, and to have cost 35 million gold marks.

Knocke is 1¼ hours from Ostend by electric tram, a quarter of an hour from Zeebrugge and is linked up with the State Railways.

RESORTS SOUTH-WEST OF OSTEND.

Quite close to Mariakerke, now incorporated with Ostend (p. 79), is **Raversyde,** where the Germans had great gun batteries. It is a small and pretty place, with a fine park, in which the King of the Belgians has a Norwegian cottage.

Next comes—

Middelkerke,

[**Hotels.**—*See* p. 14.]

where the German Admiral and his staff had their headquarters in a blockhouse erected for them. When the Germans arrived at Middelkerke, they found pretty villas extending along the sea-front for more than a mile, and behind these modern houses the village proper, spreading itself upon the road traversed by the light railway. When they went away they left behind a mass of ruins, partly due to the wilful destruction they wrought, and partly to the naval bombardment of the enemy's positions here.

Of the sad devastation visitors now see nothing, for the Commune has been entirely reconstructed, and has been made even more attractive than it was before the War. There is a new Kursaal, the tennis courts which were inaugurated in 1914, only to be almost immediately spoilt, have been remade; the Commune points with pride to its new distribution of drinking water, and sea-bathing is free.

Middelkerke is served by the steam tram between Ostend and Nieuport and by the electric tram from Ostend.

Westende, a smaller but similar place, was also reduced to ruins in the same way. A short distance beyond the older portion of Westende, the light railway passes through—

Lombartzyde,

the extreme point of the Belgian front of the Yser. Before the War it had one of the finest golf centres on the Belgian coast.

The village has been rebuilt, and has hotels and boarding-houses situated a kilometre from the sea, but it has not yet its full pre-war population.

Unhappily the dunes, which comprise almost half the area of the Commune and include the site of the golf course, were occupied by troops during the four years of the War. Much of the debris still remains. Indeed one form of the destruction wrought by war may be seen here in all its horror.

During the War, the region between Lombartzyde and Nieuport was " no-man's-land," a tract covered with water by the inundation produced by the Belgians.

Terribly battered also was the next resort—

Nieuport Bains,

[**Hotels.**—*See* p. 14.]

of sufficient importance to have, during the summer, a special fast service of trains between it and Bruges *viâ* Ghent, Deynze, Dixmude, and Nieuport-Ville. Its pretty beach, its parade and pier, kursaal, fine avenues, dreamy woods, combined with other features to make it attractive to those desiring repose and a family holiday. Its reconstruction has so far advanced that visitors can enjoy a great part, if not all, of its former attractions. A light railway connects it with—

Nieuport-Ville,

an old Flemish town, a short distance inland, having, before the War, 3,600 inhabitants, an Hôtel de Ville of the sixteenth century, Halles dating from 1480, a Gothic church, a tower built by the Templars, and a lighthouse of the thirteenth century, one of the first, if not the very first, constructed on the coast of Flanders.

Every building was razed by the enemy's artillery, which also destroyed the sluices here, the key of the inundations created in 1914. For four years the cellars that remained served as shelters for some of the Belgian soldiers held in reserve. By 1924 three-fourths of the town had been reconstructed.

Rather more than 3 miles south-east of Nieuport is **Pervyse,** in pre-war days a charming village. It is now notable for its connection with one of the most important episodes in the battle of the *Yser*. The Germans, having crossed the river where it makes a great bend in the neighbourhood of Tervaete, almost opposite Pervyse, had pushed on to the railway.

If they crossed that, the Belgian front was pierced, and the Belgians must retreat to the shelter of the guns of Dunkirk. But by a fierce bayonet charge they re-established their position. In revenge the Germans rained shells upon Pervyse until it was a heap of ruins.

From the railway at this point, one can view all the land which was inundated by the Belgians.

On the coast beyond Nieuport Bains is—

Coxyde,

with a choice of hotels and boarding-houses (see p. 12). Its chief attraction is its simple and unconventional character. It has fine promenades, tennis courts and free bathing.

Between the village and the digue is the **Chapel of Saint Idesbald,** who died in 1167. He was the third abbot of the monastery of the Dunes, the most flourishing of the Benedictine houses of the twelfth century. The abbey was built upon the sands, and having suffered the fate of a building so ill-founded, was reconstructed on a site comprising the spot now occupied by the small votive chapel, and on which the body of St. Idesbald was discovered intact in 1623. The chapel was erected in 1819 by five "religieux des Dunes."

About Coxyde the dunes are very extensive and picturesque, and reach their highest point—*Hoogen Blikker*, which has an elevation of about 110 feet. The village is connected by a light railway with Furnes and so with Nieuport and Ostend.

The last of the Belgian coast towns in this direction is—

La Panne.

Access.—For British visitors, *viâ* Ostend.
Enquiries.—Monsieur le Directeur, Villa Musica, Avenue de la Mer.
Hotels.—*See* p. 15.

La Panne is the most French-like of all the Belgian seaside resorts, as would be expected from its position. For the same reason it is much frequented by French families.

It is situated in a region of superb dunes, a region partly wooded, extending from Nieuport to Dunkirk, a distance in a straight line of 16 miles. Its beach of fine sand affords excellent bathing, which is free. It is as nature has made it and is eminently favourable to the healthy and pleasant sport of gliding over the surface in a land sailing-boat,—*un char à voile*—a pastime almost peculiar to La Panne. A fine Casino, built in 1923, and conducted as a private club in order that admission may be controlled, has a large hall for dancing,

a theatre, tea-room, a card-room, and tennis courts. The accommodation for visitors includes a number of furnished villas along the digue and scattered about the dunes.

From the autumn of 1917, La Panne was the residence of the royal family, and the site of the great Red Cross hospital called the Ocean.

The town is connected by a local tramway with the French frontier station at **Adinkerke** (Hotels: p. 10), the site of a cemetery containing the graves of 2,300 Belgian soldiers and 400 graves of their Allies.

Less than five miles inland by the light railway is—

Furnes (Veurne).

[**Hotels.**—*See* p. 13.]

Furnes was the Headquarters of the Belgian Army during all the battle of the Yser, and suffered from bombardment, but happily its interesting mediæval buildings were not destroyed. Visitors who approach by the light railway should alight at the entrance to the town (Rue de La Panne), and follow the line to the market-place. To the right is the **Hôtel de Ville,** of which one gable-end dates from 1596, and the other from 1612. It has ancient tapestry and some furniture of great value. Adjoining it is the **Palais de Justice,** bearing the date 1628 on its tower, but the building was restored in 1893. Behind the court-house is the modern church of St. Walburge, which has, opposite its western end, the ruins of the choir of a St. Walburge Church which was begun in the fourteenth century and left unfinished.

At the left-hand corner of the Rue de l'Est, along which the tram-lines run, is the **Pavilion** of the Spanish officers. Its western portion dates from the fifteenth century. The eastern portion is modern, the building having been restored in order to receive the archives and library of the town.

By taking the first turning on the right in the Rue de l'Est (which leads to the railway station) one soon arrives at the fourteenth-century **Church of St. Nicholas,** Furnes chiefly owes its celebrity to the religious festival held annually in its principal streets on the last Sunday of July. It is called the *Procession de la Sodalité,* and has taken place, almost without a break, since the early days of the twelfth century. Famine, pillage and other horrors of war have from time to time devastated the little city, but somehow the Church has managed to have its procession, and this interesting heri-

tage from the past is seen to-day in almost identical guise.

Ten miles east of Furnes and connected with it by rail is—

Dixmude,

[**Hotels.**—*See* p. 12.]

situated on the Yser, about midway between Ypres and Ostend. In pre-war days it could be described as "a paradise for the artist and a rich field for the collector of curious jugs, bric-à-brac and furniture." It was then a town of nearly 4,000 inhabitants, and was noted for its great butter market, which supplied large quantities for use in Belgium, and also much for exportation to France and England. The canals, the mills, and the white and red houses gave the town the appearance of being an outpost of Holland. But these, together with the Church of St. Nicholas (containing a notable picture by Jordaens), the Béguinage, the picturesque bridges and the quays, were sacrificed to the exigences of the War. As it formed for the Germans a formidable bastion against the Belgian position, it was destroyed by the Belgian artillery. Upon its site, however, the Germans dug trenches innumerable; they fortified the cellars, and placed machine-guns therein and installed themselves in a way that resisted the intensest bombardment. The works of the two adversaries were here separated only by the river.

The town is being rebuilt and has already accommodation for tourists who make it a centre from which to visit the various points of interest on the Yser front.

Not far from Dixmude, on the road to Ypres, is a tall column, having at its summit a flying stork. It is the **Monument to Guynemer** erected by his brother airmen. The inscription on the plinth presents him as a symbol of the qualities of the French race and an example "meet for the noblest emulations."

The Canadian Monument. A mile or so farther, the head and shoulders of a Canadian soldier surmount a grey and giant sheath. The head, crowned with the familiar helmet, is bent, the hands are folded upon a reversed rifle; the soldier watches over those who sleep beneath. On the front of the plinth is the single word "Canada." On the sides is the bare statement: "On this spot 18,000 Canadians on the British left withstood the first German gas attack, April 22–24, 1915: 2,000 fell and were buried here."

Some 5 miles by road south of Dixmude is **Banckaert,** a good point from which to view the field of battle. To the west are the lake and the Castle Blanckaert, to the south is the chaotic site which represents the Forest of Houthulst. Standing on this spot, with its commanding view, one may easily account for the almost superhuman effort made by the Belgian troops to occupy the ridge under heavy rain and shell-fire during the final victorious advance in 1918.

YPRES,

"the Holy Ground of British Arms."

Access.—*See* pp. 61, 17–20.
British Club.—84, Rue de Lille, promoted and supported by the large British colony at Ypres. Open to British visitors. The subscription terms are very moderate.
Official Information Bureau.—Esplanade Rue du Progrès, two minutes from the station.
Hotels.—*See* p. 16.
Situation.—In the south-west corner of Belgium, 36 miles by rail from Ostend, 29 from Bruges.

AT the time of the Norman Conquest of England, Ypres had two parish churches, and its people were profitably engaged in weaving cloth, an industry which so rapidly promoted the growth and prosperity of the town that in 1267 the population numbered 200,000, and before the thirteenth century closed the Drapers' Guild had built for itself a hall, called in later years the Cloth Hall, "the largest and most beautiful secular monument of the Middle Ages." In the next century the decay of the town began, for its Counts became engaged in wars. In 1383, Ypres was besieged by English troops under the Bishop of Norwich, assisted by burghers of Ghent, the commercial rival of Ypres. For more than two centuries, siege, pillage and massacre were recurring events in the history of the town. Tens of thousands of the industrious people fled to Holland and England.

When the Great War broke out, Ypres was a quiet town of some 18,000 inhabitants, proud of their ancient buildings—silent witnesses of old-time wealth and prosperity—and sharing the bustle of life only on Saturdays, when vans, carts, stalls, and peasants from many miles around filled the great market-place, where the principal commodity was butter, of which over forty thousand pounds sometimes changed hands in the course of the morning, the greater part being sent across the French frontier.

Chief of the ancient buildings were **The Halles,** comprising the Drapers' Guildhall, the Belfry, the Nieuwerck (New work), the Aldermen's Council Chamber, the Town Hall and the Hall of the Council of Twenty-seven.

The first stone of the **Belfry,** which rose to a height of 230 feet, and was the centre of the Cloth Hall, was laid in 1201, and the Hall was finished in 1304. It had a frontage of 433 feet, was of three stories, and among the adornments of its façades were statues of the Counts of Flanders and illustrious townsmen. It was used by the Drapers' Guild as their warehouse and exchange.

The **Nieuwerck** was a graceful stone structure added in 1620 to the eastern extremity of the Cloth Hall. The treasures of the various chambers in the great group of buildings included rich carvings, paintings, stained-glass windows, extensive and valuable archives.

To the north of the Cloth Hall was the **Cathedral Church of St. Martin,** erected in the thirteenth century. Schaye, in his *History of Architecture,* described the choir as the most imposing example of ecclesiastical architecture in Belgium. Wonderful carvings, historical and religious pictures and renowned tombs were among the objects in the interior of the church.

Near the Cathedral were most interesting cloisters, picturesque ancient houses, the eighteenth-century Bishop's Palace used as the Law Courts, and the Public Library, full of precious volumes and parchments. Other notable buildings possessed by Ypres were the Meat Market, partly of the thirteenth century, and containing the Municipal Museum, filled with paintings, carvings and curiosities ; the old Chapel of the Hospice Belle, founded in 1279 and rebuilt in 1616 ; St. Peter's Church, built in 1073 ; the Hospice St. Godelieve, founded in 1277, containing some antique furniture and several fine paintings ; St. James's Church, dating from 1139, and the Hôpital Notre Dame, containing several interesting tombs and pictures ; the Abbey, built in 1665 for British and Irish nuns.

Ypres Abbey has been re-founded in Ireland. Driven away from their old monastery by the German bombardment, the nuns were homeless wanderers until they obtained possession of a mansion at Kylemore, Connemara, which they purchased by means of a bank loan of £36,000, and re-named after their former home.

Ypres during the War.

From October 13, 1914, until the end of the War, Ypres was occupied by British troops, and from the time that the Germans entrenched themselves before it, until four years later, when they were finally driven from their fastnesses, it was never more than seven miles from the front line, and sometimes less than three.

The military achievements in front of the city are apt to overshadow the heroism of the inhabitants themselves, but from the day when the Burgomaster and three prominent citizens were taken by the Germans as hostages for the payment of 70,000 francs, to the day when civilians were ordered to evacuate the heap of debris that had once been their pride and their home, they maintained a fine spirit, and strove continuously to thwart the designs of the enemy. A shell tore off the roof of St. Peter's Church, but the service was only interrupted momentarily; the effect of the first gas clouds was felt in the city, but the inhabitants lined the streets and handed milk and other drinks to the gasping, retreating soldiers, so that the Yprians of to-day have double reason to be proud of the British Military Cross and the French Croix de Guerre which were awarded the city in 1920.

Most of the cellars of the houses were used by our troops, and thousands found shelter in dug-outs in the old ramparts. The cellars of the prison served as a main dressing-station, and in those parts of the building which were protected by the thick walls, shelters were constructed. Usually a frame of corrugated steel was set up, and upon it were placed tons of concrete or earth in sand-bags. All along the top of the ramparts was a trench, with concreted dug-outs for machine-guns. In the ramparts near the Lille Gate was a dug-out, a luxurious structure of its kind, used as a headquarters of the Canadian Tunnelling Companies. Tunnelled passages led through the rampart to its entrance. Through the Lille Gate and the Menin Gate troops, rations and ammunition passed nightly to the lines, though during daylight a few stray pedestrians and an occasional dispatch rider or motor ambulance formed the only traffic allowed to pass out and become liable to shell-fire from the enemy, who had the whole Salient under observation.

The traveller who arrives at Ypres by rail may care to

be reminded that the line as far as the city was used during the War for bringing up troops. Owing to the enemy's advantage in the matter of observation, however, rail movements during daylight were not permitted cast of Poperinghe, while on many a night (despite the most stringent lighting conditions) enemy shells compelled the stoppage and hasty evacuation of the train some distance from "rail-head." At the rail entrance to the town is the red-brick **Asylum,** which, during the War, revived the ancient meaning of its name, its vaults becoming the refuge of countless wounded civilians and soldiers.

Foiled in their attempt to capture the town in their first rush for it, the Germans deliberately wrecked it, and on each succeeding day shells pulverized the debris and brought down shattered walls, while for three days and nights in the spring of 1915 it was a blazing furnace. Thence onward until 1918 hardly an hour passed in which neither shell nor bomb fell into the city.

As has been noted on an earlier page, the first shell fell on the town on October 7, 1914; the last on October 14, 1918.

Ypres was then a heap of ruins.

"Ypres is only a heap of ruins, but it is an eternal memorial of British valour. It is only a shell-swept graveyard, but the graves are those of our heroic dead," so wrote a Canadian officer in 1916. And "what Jerusalem is to the Jewish race, what Mecca is to the Mohammedan, Ypres must always be to the millions who have lost a husband, son or brother, slain in its defence, and now sleeping their eternal sleep within sight of its silent Belfry. Ypres and the expanse of earth spread out eastward is in truth 'the Holy Ground of British Arms!' For the tens of thousands of gallant Frenchmen who fought and fell here it must also be sacred to our Allies. But the brunt of the defence for four years fell upon us, and 250,000 British dead lie within its borders" (*Lieut.-Col. Beckles-Wilson*).

For a note on the Cemeteries, *see* p. 63.

Ypres To-day.

Almost incredible, but yet the sober truth, Ypres is once again a really beautiful town. When the last shell had fallen on the town of other days, and the last fire had been extinguished, there remained of the noble Halles but a fragment

of the Belfry and portions of the neighbouring walls. The Cathedral was represented by a shattered tower and ruined walls. Of the other notable buildings enumerated in our brief sketch of pre-war Ypres and of the dwellings of the 18,000 peaceful inhabitants, there were only fragmentary walls and mounds of debris. So complete was the devastation that many specialists were convinced of the practical impossibility of ever rebuilding the city. But the advice of bolder spirits prevailed, and it was resolved to undertake the formidable task of reconstruction, a task complicated by the fact that it had to be carried out with due regard to history. It was not a question of founding a new town on virgin soil, but one of rebuilding an ancient city out of its own ruins and on its ancient site. More than 4,000 men were engaged on the work of methodically clearing the ruins and classifying the recovered materials. As soon as this preliminary work was sufficiently advanced for a beginning to be made on the reconstruction of public buildings and private dwellings, restoration work of every kind progressed rapidly, so rapidly that when one looks upon the beautiful city, which arose as by enchantment from a heap of dust and rubble, one cannot but admire the energy, patience and determination of the State Minister, the architects and the workmen of all grades who carried out the work of reconstruction.

The new buildings are both diversified and picturesque. Houses, hotels, shops, cafés, schools—there they are, new and spick-and-span, but all most happily of the pattern of the old buildings they replace, with quaint shapes and odd curved gables and sharply pitched roofs.

Among the ancient buildings of which the restoration was early undertaken are the Cathedral, St. Martin's Church, St. Peter's Church, St. James's Church, the Templars' House, a fine building of the fourteenth century, which was used as the post office, the Châtellenie, used as the Hôtel de Ville, the Belle Hospital, an institution founded in 1616, and the Boucherie or Meat Market. A new hospital has been erected outside the town to take the place of the hospital which stood at the end of the Grand' Place.

Among the earliest acts was that of establishing a bright spot in the wilderness. By a happy thought, as soon as Station Place was cleared, its centre was filled with beds of flowers and shrubs, encircled by grass, and at the same time the **Boulevard Malon**, leading from it, was given its two rows

Photos,] [*P G. Luck.*

YPRES IN 1918.

RUINS OF THE CLOTH HALL AND OF ST. MARTIN'S CHURCH.

J. Nahrath & Co.,] [*Brussels.*

THE CLOTH HALL, YPRES, AS IT WAS IN 1914.

To the right of the Cloth Hall can be seen the tower and spirelet of St. Martin's Church.

of trees. Later a fountain was placed in the garden and still further enlivened the spot.

Going at right angles from the boulevard is a thoroughfare which, under various names, of which Rue au Beurre is one, runs through the heart of the town to the Menin Gate. It passes St. Nicholas' Church and then reaches the Grand' Place and the scanty ruins of the Cloth Hall, behind which is the Cathedral.

Opposite to the main entrance to the Cloth Hall is Rue de Lille, leading past the post office, strangely spared but not uninjured, to the **Lille Gate** where is a small cemetery known as the Ramparts British Cemetery. The ramparts can be followed from the Lille Gate to the spot where stood the Menin Gate, " that portal to misery and horror " for our forces—the site selected for the **Memorial** commemorating the defence of Ypres—a magnificent arch approaching the proportions of the Arc de Triomphe in Paris, and bearing tablets inscribed with the names of the men who fell in defence of the town.

The ramparts can also be followed to the station along the Esplanade. This makes a very pleasant walk.

There had been in Ypres certain working-class districts with a number of old buildings, the reconstruction of which would have been neither possible nor desirable. In substitution for them there was created the working-class garden suburb of **Kalfvaart,** situated between the ramparts, the Zonnebeke road and the Bruges road.

Residence in the new Ypres has one drawback, a temporary one, happily. In summer the town is dreadfully dusty. The dust, composed of brick, cement, sand, lime, and other building material, is very rough on good clothes. Visitors proposing to make any stay in Ypres would do well to bear this in mind when packing their trunks.

Around Ypres.

A marvel second only to the reconstruction of Ypres is the change that has been wrought in the countryside around the town. To those who knew the mud, squalor and desolation of the Salient, it must seem almost incredible that the region should now present, on the whole, a scene of pleasant and busy farm and village prosperity. The tract so desolate when the War ended is dotted thickly with new farms, rebuilt villages, and re-erected spires. Unhappily, there are also

the military cemeteries. Some meet the eye as one travels along the roads around Ypres, and signboards indicate the position of others out of sight. At Cross-roads in Ploegsteert, there is one such board bearing the names of thirteen cemeteries in the near vicinity. (*For a note on the Cemeteries, see p.* 63.)

Roads radiate from Ypres in all directions and pass through or near the towns, villages, and spots that became notable during the War.

Running almost due west is the road to **Poperinghe,** a small town about 6¼ miles distant, during the War a chief depot for stores and a resting-place for wounded. Here, in a large white house in Rue de l'Hôpital, was established "Everyman's Club" (Talbot House, or more familiarly "Toc H."), which gave to all an invitation which some half a million accepted and was the first home of a fast-growing organization. Although many of the inhabitants remained, the place was subjected to spasmodic shell-fire almost throughout the War.

To the north-west of Ypres is the road to **Brielen** and **Elverdinghe.** At Brielen, on a site similarly occupied since 1346, is the **Château des Trois Tours.** The Château was the headquarters of the First Canadian Division during the Second Battle of Ypres and the headquarters of many a British Division and Brigade from that date to the Armistice. By some fortune the Château suffered only two direct hits: one grazing the tower and the other striking the east entrance. The building has been completely restored, and, in addition to serving as the headquarters of the Ypres League and the Anglo-Belgian Union, is used as an hotel.

Having a more northerly direction is the road to **Boesinghe,** less than 4 miles from Ypres. It was a village of 2,100 inhabitants. Being heavily bombarded during the greater part of the War, it was utterly destroyed. From the neighbourhood an excellent view is obtained of the Pilkhem Ridge towards the east, the scene of heavy fighting.

About 2 miles north of Boesinghe is **Steenstraete,** on the *Yser,* where in April, 1915, the Allies were subjected to the first attack by gas. On the road between Steenstraete and Langemarck to the east (*see* p. 66) was an inn, with which the 1st Camerons had exciting associations in the autumn of 1914. Trenches were cut round the inn, but the position was carried by a body of Germans roughly comparable to an Officers' Training Corps.

Going towards the north-east from Ypres is the road to **St. Jean, Wieltje, St. Julien, Poelcappelle,** and the **Forest of**

Houthulst. St. Jean, Wieltje, 2 miles from Ypres, and St. Julien, about 2 miles farther, were villages completely destroyed. Poelcappelle, about 3 miles beyond St. Julien, is in the region of great battles fought in the British offensive of 1917 and in the victorious advance in 1918.

The **Forest of Houthulst,** some 3 miles north of Poelcappelle, was converted by the Germans into a fortress believed to be impregnable. It was filled with great guns and machine-guns, and an enormous quantity of barbed wire was used to make an impenetrable screen. It resisted all the attacks of the Allies until September 28, 1918, when, during the great advance of the line, the Belgians penetrated the forest upon a front of eleven miles to an average depth of nearly four. The booty that day was 150 guns and 6,000 prisoners.

Having a less northerly direction than the road to Poelcappelle is the road to **Zonnebeke,** some 5 miles from Ypres. Half a mile farther the road divides. The left-hand branch reaches, in a couple of miles, **Passchendaele Ridge,** which was taken from the Germans by the Canadians, in the early days of November, 1917. The task of capturing and holding the ridge was extremely bitter on account of the condition of the ground, which the weather and the shells had transformed into a great quagmire.

To the south of east is the road through **Hooge** and **Gheluvelt** to Gheluwe and **Menin,** a small town 10 miles from Ypres, where the original Expeditionary Force was first entrenched.

About a mile along this road is the junction of a road from Zillebeke. It is the spot which was known to our men as **Hell Fire Corner.** Zillebeke is a mile south-east from the terrible corner, and a mile beyond the town the road arrives at **Hill 60,** a ridge about 50 feet high and 250 yards long. It was the scene of many fights. By their possession of it the Germans were able to establish an observation post, commanding a large part of what, in 1914, constituted the British position. The British drove under it six mines each ending in a chamber containing a ton of gunpowder. The mines were exploded in April, 1915, and the hill was immediately captured. The next day the Germans regained a portion of it, but this was taken from them. For the greater part of the War the British held the trenches on one side and the Germans were on the summit, where now stands the monument to the Queen Victoria Rifles.

Hooge, 3 miles from the former Menin Gate of Ypres, is the site of a cemetery containing 9,000 graves. It was the scene of furious fighting in the second battle of Ypres. At the end of July, 1915, the Germans gained an important local success in this district by discharging burning petrol.

Sanctuary Wood, just southward of Hooge was the scene of

particularly bitter fighting, first the King's Royal Rifle Corps and then the Duke of Cornwall's Light Infantry refusing to give ground.

Less than a mile beyond Hooge a branch road goes off to the left, and in about a mile reaches **Polygon Wood,** the scene of much severe fighting. On one occasion the Warwicks charged through it, headed by their wounded colonel, who was without boot or legging. Upon a slight elevation a monument has been erected.

Also in the vicinity of Hooge is **Mount Sorel,** a low hill, having in its rear Observatory Hill, with Armagh Wood on a slope. The Canadians were here in June, 1916, when the Germans carried the British line for nearly a mile from Mount Sorel to the south of Hooge. The trenches were retaken by the Canadians a few days later, but Hooge remained with the Germans.

Going on from Hooge along the main road we come to **Gheluvelt.** At the beginning of the great movement to drive in the British front, in the last days of October, 1914, the village was about half a mile behind the British line. Eventually it was taken by the Germans, but the British trenches were formed to the west of it and the road to the sea was still barred.

About a mile south-east of Gheluvelt village are the **Kruiseik Cross-roads.** Here the 2nd Scots Guards, the Grenadiers and the South Staffords held the line in the first battle of Ypres until it was impossible to do so longer. It has been said that the battle of the Kruiseik Cross-roads may live in history with Albuera and Inkermann.

Running almost due south from Ypres is the road to **Wytschaete, Messines** and **Ploegsteert.** Between 2 and 3 miles from Ypres it passes through the hamlet of **St. Eloi.** Here, in March, 1915, the Germans opened an attack as a counter-stroke to the British attack at Neuve Chapelle. A year later it was the scene of a severe and prolonged struggle for the Mound, 20 or 30 feet high, just east of the hamlet. Five mines had been fired by the British, and for the craters formed by the explosion there was a fierce fight. At the end of three days, four of them were held by the Canadians, but two were captured by the Germans a few days later.

Wytschaete, 2 miles beyond St. Eloi, was the scene of desperate fighting by dismounted troopers in the autumn of 1914. In the end the village was lost, but the defensive lines to the west were firmly established.

Messines, between 5 and 6 miles south of Ypres, was the scene of a severe and sanguinary struggle in the first battle of Ypres. In the end the place was taken by the Germans.

It gives its name to a ridge from which the Germans, while in possession, held every trench and post in the Salient under their observation. The British offensive of 1917 included a successful attack on the Messines Ridge. "The enemy must not get Messines Ridge at any price," had said the German command. Preparatory to the attack twenty great mines had been driven into the long, low hill, which is little more than a slope, attaining 250 feet at the summit. It was wrested from the Germans in three hours. The Germans again occupied Messines in their offensive of the spring of 1918.

Ploegsteert ("Plug Street") is a village about 4 miles south of Messines. From the neighbourhood of Ploegsteert in the south to Hill 60 and Mount Sorel in the north, about nine miles of commanding country was carried by the battle of Messines. The trenches and roads of Ploegsteert Wood, at the end of the Salient, were all named after London streets.

From the road to Messines, there branches off on the right, about half a mile from Ypres, a road which goes to the west of south. This is the road to Kemmel, a village also connected with the town by a light railway.

Just south of the village is **Kemmel Hill,** 6½ miles from the Lille Gate of Ypres. The summit overlooks the whole of the Salient. The French constructed trenches at the foot of the hill, and near the crest were tunnels leading to British dug-outs. The Germans captured the hill during their advance in the spring of 1918.

Having a south-westerly direction from Ypres is the road through **Dickebusch** to **Locre.**

THREE OLD FLANDERS TOWNS.

TOURNAI—AUDENARDE—COURTRAI

TWO of these, Tournai and Courtrai, are near the French frontier. Courtrai is due south of Bruges and seventeen miles eastward of Ypres. A similar distance eastward of Courtrai is Audenarde, and to the south of Courtrai is Tournai, the most important of the trio.

TOURNAI (Doornyk).

Access.—Tournai is on the main lines from Ghent to Paris, from Brussels to Paris, and from London-Calais to Brussels.
Concerts.—In summer, in the Park: Sundays, 12–1 (May–August); Thursdays, 8.30–10 p.m. (June–August). On Sunday afternoons concerts are given alternately in the Grand' Place and the Place Crombez.
Festival.—The Town Festival begins on the Sunday after September 8 (when there is a religious procession) and lasts a fortnight.
Hotels.—*See* p. 15.
Market Day.—Saturday.
Places of Interest.—*Belfry.*

Cathedral.—Place de l'Evêché (closed noon till 3 p.m.). To visit Treasury apply Verger, 10, Vieux Marché aux Poteries, 1 fr.

Fine Arts and Archæology Museum.—Grand' Place, 10–4. Free Sundays and communal holidays. Other days, apply to the keeper, 50 c.

Municipal Library, Place de l'Evêché, Tuesday, Thursday, Saturday, 9–1 and 2.30–5, free.

Town Hall.—On the upper floor is a museum of ancient and modern paintings. There is also a Natural History Museum. When not open apply to Town Hall doorkeeper.

Population.—38,997.
Post Offices.—Rue du Curé Notre Dame (Central) and near the station.
Protestant Church.—Park.
Telegraph Office.—Near the station.

Tournai is one of the most ancient towns in Belgium. The Romans established in it a factory of military clothing. In 1513 Henry VIII captured it from the French, but five years later the French flag was again waving on its walls.

In support of its claim to be regarded as the **Town of Arts,** Tournai points to the achievements of its architects, to the world-wide reputation of its sculptors, to the paintings of Robert Campin, Royer de la Pasture and Jacques Daret of the fifteenth century, to the tapestries of its weavers, and to the lecterns and other wares of the brass-casters

of the same period, and to the porcelain, carpets and gilt bronzes of the seventeenth century.

The visitor arriving by train should cross the picturesque Square in front of the station, and then enter Rue Childeric, the central street of the three which there meet Avenue des Frères Hach. At the farther end, on the left, is the *Rue de la Barre St. Brice*, in which houses Nos. 10 and 12 date from the twelfth century, while No. 26 belongs to the fourteenth century. The visitor interested in ancient houses will find one or more in almost every street. They principally date from the time of Louis XIV (1643–1715). **St. Brice's Church,** much altered and disfigured, dates from 1132; its steeple from the fifteenth century. Here was buried one of the earliest Merovingian kings of the Franks, Childeric, the father of the conqueror Clovis. There are pictures by *Van Oost* and *Bouillon*, and candelabras, tapestry, marble monuments, etc.

From the church the Rue du Pont or Grand' Route leads to the **Pont aux Pommes,** one of the six bridges connecting the two parts into which the Scheldt divides the town.

On the farther bank of the river the **Fish Market** lies to the right of the Pont aux Pommes, and beyond it is the **Pont Notre Dame.** Here on an ancient house restored, at the corner of Rue des Puits-l'Eau and the Quai des Poissonceaux, has been placed a Latin inscription which may be rendered, "This house was built under Louis XIV and restored after the invasion of the barbarians, 1699, 1914." From the bridge there goes towards the left the *Rue de l'Hôpital Notre Dame*. The old hospital or almshouse (1758) is now the home of the **Fine Arts Academy.** At the top of the street is the Cathedral.

The line of streets to the left leads to the eleventh-century **Church of St. Piat.** Upon the pillars at the entrance are fine shutters of a triptych (1627) with portraits of the donors. Upon the second pillar on the right is a triptych containing a Virgin attributed to *Pourbus*. At the entrance to the choir is a beautiful screen of wrought-iron of the eighteenth century. In the choir is an eagle-lectern dated 1403. Above the high altar is *J. Van Oost's* "Crucifixion." To the right, at the farther end of the nave, is a copy of *Rubens's* "Last Supper."

In the aisles are two notable pictures, viz., "Jesus at the house of Martha and Mary," by *Jordaens*, and "The Arch-

duchess Isabelle giving her jewels to Notre Dame," by *de Craeyer*. Other objects of interest are a rood screen of the seventeenth century, various monuments, especially in the chapel of the Goethals, altars and wood carvings of the seventeenth century, and in the treasury three little pictures of the Memlinc School.

By turning first to the right at the top of the Rue de l'Hôpital Notre Dame, and then to the left, the main entrance to the Cathedral is reached. In its Gothic porch are the finest existing specimens of the sculpture of the fourteenth century. To the right are the **Episcopal Palace** and the covered passage called **Fausse Porte** (sham or false gate). On the left is the **House of the Ancient Priests** (1755), the home of thirteen retired priests of the diocese: on the first floor is the **Communal Library** (admission free, Tuesday, Thursday, Saturday, 9–1, 2.30–5).

The Cathedral of Notre Dame,

in the Place de l'Evêché, is the most ancient and the largest religious building in Belgium. It also presents the most complete specimen of Roman architecture in the country, and is further remarkable for its five towers of different periods. The length of the church is 435 feet; its breadth is 203 feet. The nave and the transepts date from the eleventh century; the choir was begun in 1142 and finished in 1325. The transepts are the most beautiful part of the church. The lobby is one of the masterpieces of the Renaissance period.

Among the sculpture, furniture, etc., are: "Shrine of Notre Dame" (signed by *Nicolas de Verdun*, 1205), to right of high altar; reliquaries of St. Eleuthère in silver gilt (1247); fifteenth-century lectern of forged iron (choir); twelve Gothic chandeliers (choir); four white marble statues, near side doors of choir, viz., "Charity and Religion" (*Louis Willemsens*, of Antwerp, 1636–1702); "St. Piat and St. Eleuthère," *Michel Vervoort* (1667–1737); at the head of the choir a monument to the bishops and canons of Tournai; in the centre the recumbent figure of Maximilien Vilain de Gand; "Christ in the Tomb" (*Pierrard*); "The Angels" (*Duquesnoy*, 1602–1654).

The leading pictures include: *P. P. Rubens's* "Purgatory" and *Jordaens's* "Crucifixion," in the St. Louis Chapel; *Q. Matsys's* "Ecce Homo"; *F. Pourbus's* "Raising of Laza-

rus"; *L. Blondeels's* "Life of the Virgin," and *L. Gallait's* "Healing the Blind," in the periphery of the choir. Here also, on the right, is a triptych by *Martin Devos*, sixteenth century; and triptych shutters (Annunciation), by *Lucas François*, 1640. Under the bell tower are "St. Michael" sculptured by *Lecraux* in the eighteenth century, and the monument of a canon.

In the side chapels are fine shutters of the sixteenth century (the central panel has been stolen); a triptych, "Adoration," of the fifteenth century and beautiful specimens of Tournaisian sculpture of the fourteenth century.

Untold wealth is stored in the Treasury, which on no account should be left unvisited. Besides the tapestry, shrines, and rare old jewels shown to visitors, there is a mass of miscellaneous objects, practically never removed from the strong rooms, which, in point of interest and of actual worth, is probably not possessed by any other cathedral in Europe.

By passing out of the Cathedral by the Mantile door (near the left arm of the transept), the visitor will see on the left a garden, containing ancient stones and a portico of the seventeenth century. Then going round by the choir and following the Rue des Chapeliers, one comes to the twelfth-century **Belfry** (234 feet high), formerly used as a prison. It has a modern set of chimes, playing every quarter-hour, and from the summit (small fee) a fine view is obtained. The upper part of the Belfry was burnt in 1391, and reconstructed five years later at a cost of £7,000. The four statues on the towers date from 1861, and represent the Four Guilds of Tournaisian Burghers.

Cross the old Pottery Market; pass through the Fausse Porte, and follow the Rue des Orfèvres, the site (on the left) of the **Ancient Palace of the States of Tournaisis** (1735), now used as the depository of the Communal Archives. The street ends at the **Grand' Place,** where are numerous houses of the sixteenth, seventeenth and eighteenth century. There is also a **Statue of the Princess of Epinoy,** who in 1581 defended Tournai with heroic courage against the Duke of Parma and his army. Towards the right, at the junction of the Place and the Rue de l'Yser, is the **Bassin d'Or,** a building dating from 1691. In the centre of the same side of the Place is the **Church of St. Quentin** (1108), with modern stained glass, and two curious pictures in the nave, one representing the

battle of Lepanto in 1571, the other the redemption of captives by Trinitarians. Also remarkable is the *Tomb of Jakemès Castaigne* (died 1327).

Just beyond the church, in the Rue des Maux, is the *Café des Brasseurs*, dating from 1633, and notable for having been the **Ancient Barn of the Tithes** of St. Martin's Abbey. To the left of it is the **Halle aux Draps** (Cloth Hall), a modern reproduction of the hall which was erected in 1610. It is used as the **Fine Arts and Archæological Museum.**

The first floor is reserved for pictures: *Gallait's* masterpiece, "Les derniers honneurs rendus aux Comtes d'Egmont et de Horne"; a Pieta by *Van der Goes*; St. John Preaching, a fifteenth-century picture; the Baptism of Christ, by *Petenier*, sixteenth century; a portrait of the Cardinal de St. Alban, by *Hyacinthe Rigaux* and a portrait of that painter; St. Donatien, by *Mabuse*, sixteenth century; Louis XIV on horseback, by *Le Brun and Vandermeulen*, and The Jewels, by *Van Thulden*. (A catalogue of the exhibits is on sale in the Museum.) In the rooms devoted to antiquities are one of the finest collections of coins and medals in Belgium, tapestries, handsome specimens of Tournai porcelain, fine miniatures and manuscripts and the Psalter used by our King Henry VIII when he was at Tournai.

Cross the Grand' Place to the Belfry. Continuing the line of approach is the Rue du Parc, leading to the wider Place du Parc, the site of the **Hôtel de Ville,** part of the ancient and rich Benedictine Abbey of St. Martin's, built in the latter half of the eighteenth century. Since the Armistice some of the rooms have been transformed into a *museum* of ancient and modern painting. There are works by Jordaens, Van Dyck, Le Brun and Porbus. To visit, apply to the doorkeeper.

By leaving the precincts of the Town Hall by the portico opposite its entrance, one enters Rue St. Martin. There turn to left; at the top of the street turn to the right, and where the road to Lille cuts through the Avenue, turn again to the right. Here stands a monument in memory of the French soldiers who fell at the siege of Antwerp, 1832, fighting for the independence of Belgium. The Rue des Carmes (on the left side of the monument) has on its right side near the lower end the ancient **Convent of the Carmes,** now a normal school. Behind it is the ancient **Lombard House** (Mont de Piété), dating from 1618.

The street ends within sight of **St. James's Church,** an ancient building completely restored. Naves and transepts show the style of the thirteenth century; the choir was built in the fourteenth century, but the steeple dates from the twelfth century. The church has some fine bas-reliefs of the fifteenth century and an eagle-shaped lectern of 1411. The most interesting features are an exterior gallery along the whole length of the large nave, and, in the interior, a gigantic arch thrown across the church as a bridge.

Rue St. Jacques is continued by the Rue de la Madeleine, in which is **St. Mary Magdalen's Church,** a beautiful building begun in 1241. It contains a fine sixteenth-century altar displaying scenes from the life of Mary Magdalen, a wooden pulpit dating from 1581, *Houze's* Crucifixion, *Baechus's* Annunciation, etc., and remarkable funereal slabs.

At the farther end of the street is the little **Square de la Reine,** from which there leads the **Drêve de Maire** (Mayor's Drive), a fine avenue nearly a mile in length. By going diagonally through the little enclosure from the end of the Rue de la Madeleine, one arrives at the Delwart Bridge, from which is obtained the best view of the **Pont des Trous,** which dates from the fourteenth century, and owes its name to the sluices, which are only about 100 yards down the river.

Returning to the enclosure and following the path therein alongside the river, one soon comes to an exit, on the left, from which the river bank can be reached. Proceeding along this, with the river on the left, the *Statue of Barthélémy du Mortier,* the patriot, will be passed. Beyond it is a bridge, from the farther end of which Rue St. Bruno goes forward to **St. Nicholas's Church,** belonging to the Transition period. Along the nave there is an outer gallery similar to that of St. James's Church. From the upper end of the street (Rue du Château), which passes in front of the church porch, there is seen on the right **Henry VIII's Tower,** a vestige of a citadel built by Henry VIII to guard his conquest.

Keeping the castle on the right and skirting the enclosure in which it stands, one comes to an avenue which, being followed to the right, leads to Place Crombez, in front of the station. The boulevard beyond Place Crombez leads to the **Marvis Towers,** not far from the river. They and the Pont des Trous are the last remains of the old town walls.

The reader may like to be reminded that Tournai was the

birthplace of Perkin Warbeck, one of the Pretenders of Henry VII's reign.

Happily, Tournai has still its cherished edifices intact, although the exigences of the War led to the destruction of its bridges. The Germans entered Tournai August 24, 1914. They were followed by French troops, who in turn withdrew, and on October 1 the Germans installed themselves in the town and only quitted it again in the autumn of 1918, under pressure of the British, who entered on November 8, after a vigorous action.

In and around Tournai, the German occupation was particularly harsh. A large part of the male population was deported and compelled to work for the invaders. Vigorous resistance was offered and this has been symbolized in a monument raised to a quarryman, named Herman Planque, who accepted death rather than work for the enemy. The memorial is near the village church of **Allain,** half an hour's walk south-east of the town.

Among other excursions from Tournai may be mentioned that by steam tramway or train to the battlefield of **Fontenoy** (1745). Here a memorial cross of Irish granite was erected in 1907, recalling the victory of the French and the Irish brigade, under command of Maréchal de Saxe, against the English, the Austrian, and the Dutch armies.

Another excursion is that to **Mont St. Aubert,** 520 feet high, by train to the foot of the hill or by carriage. It is the only elevated point in the neighbourhood, and commands beautiful views over Tournai and the countryside.

About 12 miles south of Tournai and 1½ miles from Peruwelz station is **Bosecours,** renowned for its pilgrimage and also attractive by its " water cure " and its forest. It annually receives more than five hundred thousand visitors. A guide will be sent free of charge on application to the Town Clerk.

At a distance of twenty-one miles from Tournai and eighteen miles from Ghent is *Oudenarde,* or—

AUDENARDE,

rendered famous by the victory gained over the French in 1708 by Marlborough and Prince Eugène.

The town has a population of about 7,000. In old days it was constantly at war with Ghent. Of those struggles it has a memento in its former fortress, the **Château de Bourgogne,**

long inhabited by Mary of Burgundy, the daughter and heiress of Charles the Bold. Charles V took refuge in it during the siege of Tournai, and it was the birthplace of his daughter, Margaret of Parma, the masculine-minded Regent of Flanders in the time of Philip II.

After Bruges, Audenarde is the most picturesque Flemish town in Belgium. It has long rows of quaint buildings, ancient bridges and fine old churches, but its most famous structure is the **Hôtel de Ville,** which dates from the sixteenth century, and is second only to that of Brussels in beauty and interest. The musical chimes in the tower rival those of Antwerp.

Westward of Audenarde, and connected with it by rail, is—

COURTRAI (Kortrÿk).

[Hotels.—*See* p. 12.]

Courtrai is an important industrial and commercial town, between fifteen and sixteen miles from Audenarde, twenty-seven from Tournai and fifty-four from Brussels. It is situated on the *Lys*—the Golden River—and is famous for its linen goods. The manufacture of lace also is important, and a very large trade in flax is done with Belfast.

From the station one goes obliquely to the right by the Rue des Grandes Halles to the Marché aux Avoines, the site of the **Archæological Museum** and of a *Statue of Jean Palfijn* (d. 1730), the surgeon, a native of the town, who invented the forceps. From the farther end of the street, the Rue de Tournai, on the left, leads to the **Grand' Place.** In the centre stands the **Tour des Petites Halles,** a belfry of the twelfth century. To the right is the statue of de Haerne, a famous benefactor of the deaf and dumb, and facing it is the local monument to those who died for their country 1914–1918. But the principal structure on the market-place is the **Hôtel de Ville** (50 *c. each person*), interesting from the care and skill with which the sixteenth-century building has been restored, and for the fine statuary and sculpture that adorn it. It possesses two fine chimney-pieces dating from the early years of the sixteenth century, and frescoes representing events in the history of Flanders.

The tower behind the de Haerne monument is that of **St. Martin's Church** (1400). The sacred building has a fine west portal, and a triptych by *de Rycker* representing the outpouring of the Holy Spirit.

In the passage a few yards to the left of the church is the gateway of the **Béguinage de Notre Dame.** By bearing to the right a few yards beyond this, one enters the Rue du Béguinage, in which, on the left, is the **Museum** (*Sunday, Monday and Thursday,* 10–12 *and* 2–5, *free; other days,* 25 c.), containing modern paintings. Here is a fine picture by *N. de Keyser,* representing the Battle of the Golden Spurs, fought under the walls of Courtrai in 1302, in which the Flemings gained a great victory over the French, under Count Robert of Artois.

A few steps farther is the church of **Notre Dame,** a precious example of the primitive Gothic style, built in 1200, at the time of the Fourth Crusade. Its greatest treasure is a very fine "Elevation of the Cross," by *Van Dyck.* In the chapel at the east end of the south aisle are wall frescoes representing Counts and Countesses of Flanders.

Upon the Parvis Notre Dame is a bust of *Guido Gezelle,* a Flemish writer, and near the top of Rue Notre Dame there goes off to the left a short street bearing his name. At the farther end will be seen two old bridge towers, the **Tours du Broel.** The bridge between them (as well as all the other bridges over the Lys) was blown up by the Germans, the explosion here damaging the towers, but happily only slightly.

At the lower end of Rue de Groeninghe is a tree-shaded enclosure. By striking across the middle of it, one arrives at the arched entrance to the *Boulevard de Groeninghe,* the site, a few yards ahead, of an imposing monument commemorating the battle referred to above. Unfortunately, the boulevard leads away from the railway station, but one need not entirely return by the outward route. From the upper end of the Rue Notre Dame, one can go across the Grand' Place to the **Post Office,** the fine building at a corner, and thence follow the Rue du Chemin de Fer.

THE REGION OF MONS.

THIS region on the border of France, its chief town about 40 miles S.S.W. of Brussels, has long been of interest to English visitors by reason of the battlefields of **Malplaquet** and **Jemappes**—the former, three miles from Mons, being the scene of the dearly-bought victory of Marlborough and Eugène over the French in 1709, while at Jemappes, in 1792, the French gained a great victory over the Austrians.

The late War has invested the district with new and greater interest for the British. Its defence against the invading Germans had been entrusted to the British army, whose line, on August 22, 1914, extended from Condé on the west to Binche on the east. The Germans were superior in number. No fewer than 300,000 of them were advancing upon the British front, and a third army hoped by passing through Tournai to encircle the British line. Upon the right the French were fighting and retreating. The Germans had crossed the Sambre and entered Charleroi.

On August 23, the Germans attacked all along the line, the right wing of the British being most seriously threatened. The combat was unequal, and it became necessary for the British to retire. Binche was evacuated first, and then the troops occupying Mons and its environs had to fall back, fighting as they went. Mons itself was not the scene of a great battle. There were serious engagements on the neighbouring heights of Nimy and in the suburb of Bertaimont, but the fiercest fighting was before Jemappes (p. 115), Quaregnon and Saint Ghislain. (*See also* pp. 52–4.)

The Germans suffered heavy losses, and had not succeeded in wiping out the British army. For these reasons, they made the district pay dearly, villages being set on fire and peaceful inhabitants shot. The British were forced farther and farther into France, and the region of Mons was occupied by the invaders. Before that occupation ended, factories had been pillaged or razed; whatever was useful to the conquerors had been seized; the trees upon hundreds of

acres had been brought down, and 15,000 civilians had been compelled to work in munition factories, upon the roads, and in the forests.

Now let us glance at the normal aspects of the region. To the south and east is the **Borinage,** the " black country," the district of coal-pits, not, however, without attractions for the traveller. There are ancient churches, chapels, castles, camps, and other vestiges of the past. Towards the north are rounded hills, upon which are forests and picturesque villages. Towards the west are deposits of clay and flint that have led to the establishment of potteries, and beyond these deposits is an extensive agricultural plain.

MONS (Bergen).

Annual Fair.—November to December.
Concerts, Band Performances, etc., are given regularly in summer in the Park, the Grand' Place, Wauxhall and Léopold Place. The chimes (very fine set) play every Sunday at noon.
Enquiry Office for visitors, at Hôtel de Ville, from May to September, 9–4 week-days and Sundays 9–1.
Fêtes.—*St. Waudru,* April 9 if a Sunday, otherwise the first Sunday after it; *The Kermesse,* Trinity Sunday, and the day before and after.
Hotels.—*See* p. 14.
Museum of Antiquities (Petit Musée).—Behind the Picture Gallery.
Museum of Hygiene, Boulevard Charles Sainctelette.
Natural History Museum, Rue de Houdain. Sundays and holidays, 10–12 and 2–4.
Picture Gallery (Musée des Beaux Arts), Rue Neuve. 10–1, 2–5.
Population, 28,000.
Post Office at the Station and Rue de Nimy.
Public Library, Rue des Gades, daily except Saturdays, 9.30–2, 3–6.
Telegraph and Telephone.—Chief Office at Station, always open. Sub-office, Rue de Nimy, closed Sundays.
Theatre, Grand' Place.

Mons, the capital of Hainaut, is on the river Trouille, with a station on the main line from Paris to Brussels and Amsterdam. It was formerly an important fortress, and played a considerable part in the wars of Louis XIV, by whom it was twice taken, and also in the wars of the French Revolution. In many ways it has succeeded in preserving its old-world atmosphere, despite its position in the centre of a large and important industrial district.

Mons is a university town, with faculties of civil and mechanical engineering and of various other branches of industry and commerce. It is renowned for the number and importance of its educational establishments, which attract students from all parts of the world.

In front of the **Railway Station,** a large building in Renaissance style, is the **Place Léopold,** with a **Statue of Leopold I.**

A few yards up Rue de la Station, which has Hôtel du Phare at one corner and Hôtel d'Italie at the other, is a monument to *J. C. Houzeau de Lehaie.* A little farther is Rue de l'Athenée on the left, and then Rue Fétis. From the latter there goes off on the right Rue de la Grosse Pomme, containing the **Home for Old People** (No. 8), an old manor-house of the de Ligne family, and leading to the—

Cathedral Church of Saint Waudru.

(Entrance by North Transept door. Open in the morning. In the afternoon apply to the Concierge, 2, Place du Chapitre, on the south side of the Cathedral.)

St. Waudru's Church is one of the finest in Belgium. It was built between 1450 and 1621, and restored 1896. The tower has never been finished. The interior contains numerous works of the Mons sculptor, *Dubreucq* (taken from the organ loft, which was destroyed at the end of the eighteenth century). There are also several paintings, a beautiful stone reredos (sixteenth century), some stained windows of the sixteenth century, a beautiful shrine of St. Waudru and the enormous Golden Chariot, "le Car d'Or," on which the shrine is borne at the Trinity procession.

The Treasury contains a cross of the seventh or eighth century; the Holy Blood presented by Philip the Good in 1451; the herb bonnet and Gallo-Roman jewels, which, it is said, were worn by Saint Waudru; and relics of various other saints.

At the top of Rampe Ste. Waudru (on the north side of the Cathedral) is a pleasant enclosure, the Place St. Germain.

With the enclosure on the right, bear round to the left along Rue des Clercs. Soon there will be a steep ascent, going sharply to the left. At the top of this is the arched entrance to—

The Square du Château,

in which are the ruins of the **Château des Comtes,** the walls of the old Castle Chapel (eleventh century), in which are some Romano-Byzantine wall paintings, and the entrance to the **Belfry** (*7 a.m. to 8 p.m., or apply at cottage against the arched entrance to the Square*). This structure is in the Renaissance style (1662–1672). It stands on the highest ground in the town, and is 270 feet high. A staircase with 345 steps leads to the summit. The belfry has a carillon of forty bells.

The Square du Château has yielded relics of the Palæolithic

and Neolithic periods. Upon it stood a camp of Cæsar and a fortress of Alberon or Auberon, son of Clodion. The woods of Ghlin, to the north-west, are the descendants of those which, in the seventh century, gave to the whole neighbourhood the character of a restful solitude which attracted St. Ghislain and his penitent Ste. Waudru. The hermitage founded by this lady of rank became the centre of a village which in the course of time developed into the city of Mons.

Continuing along Rue des Clercs, one almost at once passes Rue des Gades, the site of the **Public Library.** At the farther end of Rue des Clercs is—

The Grand' Place.

Here, on Trinity Sunday, is held the " Lumeçon " fight, a kind of George and the Dragon combat, between characters representing wild men and devils. It is a piece of horse-play that attracts thousands. During the combat the band plays the celebrated local air " Le Doudou," known throughout the world, and to the strains of which a regiment of Montois defiled before the pyramids in the time of the First Napoleon.

The principal building is the **Hôtel de Ville** (1458). On the left-hand portion of the great double door is a curious lock, and to the left of this door, carved in the lower part of the exterior wall, is the *Singe de la Grand' Garde* (Monkey of the Great Guard), a notable local treasure. Other carvings are under the porch, where also are two tablets connected with the War. One, dedicated in November, 1922, is a *memorial of the 5th Royal Irish Lancers,* who took part in the battles near Mons, 1914–1918. Above are bronze statuettes of St. George and St. Patrick. Below is a large bronze plate showing in relief the entry of the regiment into the Grand' Place on the morning of Armistice Day. The other tablet was presented by the municipality of the City of Douai (France) to commemorate the hospitality extended to their citizens by the town of Mons, during the last stage of the Great War. The Hôtel de Ville contains some admirable Flemish tapestry. To the left of the Salle St. Georges is the Superior Commercial and Consular School.

To the right of the Hôtel de Ville is the Police Station (St. Christopher's House, fifteenth century).

A little farther to the right is the **Theatre,** the entrance guarded by very elaborate iron gates. In the side of the

Square to our right is the *Café Greffier*, an ancient structure. The spire which rises behind it is that of the **Church of St. Elizabeth.** It stands in Rue de Nimy. Hard by it is the **Post Office,** and opposite the church is the **Palais de Justice.**

The street that ascends by the side of the theatre is Rue Neuve, the site of the **Musée des Beaux Arts.** There are only four halls, but the paintings and sculptures repay a visit. In front of the Museum are two Canadian field-guns which fired the last shells towards the retreating Germans on the morning of Armistice Day and were presented to the town by the Canadian Government in 1919.

Behind the left wing of the Musée des Beaux Arts is the **Petit Musée,** exceedingly interesting but seldom visited by strangers to the town, as it is concealed by the Picture Gallery. It is an ancient house containing a fine collection of antique objects, especially old furniture.

The tram-lines that go to the opposite corner of the Square enter Rue de la Chaussée. At the junction of the Square and the street is the **Blanc Levrier,** on No. 35, the arms of Charles Quint, and the date 1530. The carved work is immediately above the facia.

It was during the reign of Charles Quint that Mons became known far and wide for its sheets and serges, and that weavers and dyers from France, Germany and Italy settled in the city.

At the lower end of that side of the Square which is opposite the Café du Greffier is Rue d'Havré. It contains the *Church of St. Nicholas* and terminates at the Place de Flandre, where stands an equestrian **Statue of Baudouin IX,** who took Constantinople, in going to Jerusalem, and who became Emperor of the Orient.

About two hundred yards farther, in the Avenue d'Havré, are the **Waux Hall,** the town's largest **park,** and the **Horticultural School.** Continuing along the avenue one reaches the Chaussée de Binche, which leads up to the hill known as Mont Panisel, and terminates at the Bascule, the junction of the Mons-Beaumont and Mons-Binche-Charleroi roads, where stands a Gaelic **Cross,** 15 feet high, erected by the officers and men of the 2nd Battalion Royal Irish Regiment, to commemorate the fact that the regiment there went into action on August 23, 1914, and that it fought its way back almost to the same position on the early morning of Armistice Day. The Cross was unveiled, November 11, 1923, by Field-

Marshal the Earl of Ypres, who, as Sir John French, commanded the British forces around Mons in 1914.

The view towards the town from the Bascule would alone repay the tramp up the Chaussée de Binche.

Leaving the Grand' Place near Rue d'Havré is Rue de la Clef, which leads to Rue de Houdain, the site of the **School of Mines and Polytechnic,** comprising the **Natural History Museum.**

Rue de la Clef is continued by Rue de la Halle. It leads to the Boulevard Elizabeth, on the right, alongside which is the **Normal School,** an immense red-brick building.

Until it was overthrown by the Germans, there stood in the Park a **Statue of Roland de Lassus,** the famous musician, who was born at Mons in 1520.

From the Story of Mons.

Mons reached the height of its prosperity in the sixteenth century, and then a disastrous effect was exercised upon it by the religious troubles of the second half of that century. Emigration, to escape persecution, carried away the best artisans. In 1678, the town was invaded by the troops of the Marshal of Luxemburg. In 1691, Louis XIV entered the town after a siege of nine days, during which a great number of houses were destroyed and the greater part of the public buildings damaged by artillery fire. Following the Treaty of Ryswick in 1697, Mons was surrendered to the Spanish, then retaken and occupied by the French in 1700. In 1709 the Allied troops under the Duke of Marlborough and Prince Eugène took possession of the town. Seven years later the Treaty of Utrecht gave it to the Austrians. In 1746 the French successfully besieged it, and after that it was again alternately in the possession of the Austrians and the French.

During the late War, Mons had to undergo the horrors of the German occupation from August 23, 1914, to November 11, 1918, when it was delivered by the British Army.

AROUND MONS.

JEMAPPES.

Its railway station, its church and its château destroyed ; houses in ruins in every part of it. Such at the end of the

War was the scene presented by Jemappes, a large village a league west of Mons, in the heart of the Black Country.

In its history, **Jemappes** has three war-given dates—1792, 1914, 1918. In the first of the three years Belgians were fighting side by side with the voluntary army of the young French Republic. To glorify the consequences of the victory those Allies gained, there was erected on the field of battle, no longer ago than 1911, an obelisk some 65 feet high, surmounted by a gigantic crowing cock in bronze.

The second date is that of the battle known as the **Battle of Mons,** in which, as mentioned on p. 109, the severest fighting was at Jemappes. After the battle, eight strong horses and three companies of German infantry united their efforts to bring down the crowing cock, which was afterwards blown up with dynamite.

The third year contains that November 9 when Canadian troops, pursuing the routed Germans, camped at Jemappes, and those two following days during which the British artillery was cannonading the last of the Prussian battalions withdrawing from Mons, firing at them until 11 o'clock on November 11, when the Armistice put an end to the fighting.

With as little delay as possible, said the spirited inhabitants of Jemappes, the triumphant cock must be re-erected, amid the British dead buried around it, and so there stands the obelisk again with a defiant cock at its summit.

Other Short Excursions.

In a very picturesque spot at **St. Symphorien,** 3 miles east of Mons (tram from Mons station), is a British-German cemetery of 431 graves, in which lie the first British soldiers killed in the Great War.

In addition to visits to Malplaquet (p. 109) and Jemappes, Mons offers excursions to the ponds (*étangs*) at **St. Denis,** the aerodrome at **Casteau,** Nimy (Mill), Hyon, Ghlin, and the castles of Mariemont, Havre and Belœil. Farther afield are **Tournai** (pp. 100–106), some thirty miles north-west ; Binche, 12½ miles by rail eastward, and Ecaussinnes, about midway between Mons and Brussels, some twenty-two miles from each.

Spiennes.

A village of some 400 inhabitants, 3 miles south-east of Mons, well-known to archæologists as an important centre

of the prehistoric flint industry. One may still see two ancient flint pits, about 60 feet in depth, now the property of the Musée du Cinquantenaire, Brussels. Amateur collectors often find flint implements in the neighbourhood.

Binche.

The special attraction of the mining and quarry town of Binche is its Carnival. This generally takes place on Shrove Tuesday, and day excursions are run from Brussels Midi station. The appearance of the procession which parades the principal thoroughfares is the signal for a bombardment of oranges. These are thrown with considerable force, and, as carried out by the rough miners of the district, the fray is best witnessed at a distance. It is necessary to wear a stout mask.

Near Binche is **Péronnes,** the scene of the first British-German cavalry engagement during the Great War. The fight took place on the afternoon of August 22, 1914.

Ecaussinnes

has a fifteenth-century church, a fifteenth-century Castle, built of stone on a rock and surmounted by five towers ; the lovers' grotto, quarries, etc., but its great attraction is a fête, given on Whit-Monday by the unmarried women of the place to all bachelors who care to participate. A repast is served, at which opportunities are offered to marriageable men to make the acquaintance, with a view to matrimony, of the young ladies of Ecaussinnes. The renown of this festival has spread throughout Belgium.

THE REGION OF CHARLEROI.

THIS is a district without definite boundaries, lying to the south of Brussels and presenting remarkable contrasts. There are clouds of black smoke and glorious areas of blue sky; vast, dark, barren mounds of refuse from furnaces and pits, and verdant hills and valleys; industrial volcanoes, and the cosiest and sweetest of nooks; polluted streams and crystal rivulets; forests of unlovely chimneys and entrancing woodlands; crowded, bustling, modern settlements, and picturesque old-world villages.

"Pays de Charleroi c'est-toi que je préfère," sings the native heartily. Seeing one side of the picture, the stranger wonders at the song; seeing the other, the preference is explained.

The centre of the district is the great and growing town of—

CHARLEROI.

Hotels.—*See* p. 12.
Post Offices, Gare du Sud and Place du Centre.

Judged by all their prominent features, Charleroi and Brussels are as widely separated as the poles. By rail they are thirty-five miles apart. Charleroi stands almost due south of the capital. On one side it touches the *Sambre*; the opposite side is far away on a hill. The town contains nothing that can be called old, for it goes back only to 1666, when it was brought into existence by Charles II of Spain. Most of its growth has been during the last hundred years, and that which caused its own rapid expansion affected village after village in its neighbourhood, converting them, one after the other, into teeming hives of industry.

Charleroi and its vicinity form the most important glass centre in the world. But glass-making is only one of its industries. There are also numerous collieries, blast furnaces, rolling-mills, foundries and other metal works, enamel and porcelain factories, and stone and marble quarries. The population numbers close upon half a million; the majority

of the workers are employed in the local factories and mines. To one not interested in any of these forms of activity, the town has little that is attractive.

The **Church of St. Antoine** (lower town) and the **Church of St. Christopher** (upper town) contain fine pictures by *F. J. Navez* and *Portaels.*

The **Archæological Museum** (12, Boulevard Jacques Bertrand), with its collection of Romish and Frankish curiosities and antiquities, is *open free every weekday, except Saturday,* 9–11.30 *and* 2–4.30, *and on the first Sunday in the month.* It is in the upper town, ten minutes from the station. Trams pass the door.

Charleroi and the War.

The region of Charleroi is on the routes by which the Germans had planned to pass from their own country into France. To French and British forces, much outnumbered, fell the task of here checking the progress of the invaders, whence came the series of combats known as the Battle of Charleroi—combats at Piéton, Carnières, Anderlues on August 22, at Lobbes on the 23rd, Merbes-le-Château on the 24th, with the tragic incidents of the destruction of part of Marchienne and of the central district and the Rue de la Montagne at Charleroi. Fierce was the fighting between the French and the Germans at Charleroi, but the former were unable to hold the town. When all that was possible had been done, the retreat was sounded. Charleroi passed into the occupation of the enemy, but twenty-four hours had been gained by the Allies.

Excursions from Charleroi.

For those who have time during their stay at Charleroi the country lying between the rivers Sambre and Meuse offers some interesting trips. The **Abbaye d'Aulne** can be reached in twenty-five minutes by rail (there are also river trips to it), and the **Abbaye de Villers** in a few minutes under the hour. The ruins of these ancient monasteries are among the most interesting in Belgium. Along the pretty valley of the Eau d'Heure a trip may be enjoyed to **Walcourt,** where there is a Gothic church which is the destination of pilgrims on Trinity Sunday.

At **Mariemont** (¾ hour rail from Charleroi) there are the ruins of a castle formerly the residence of the Princes of Lorraine; also the ruins of the Abbaye de l'Olive.

La Louvière, with its giant lifts for canal boats, can be reached from Charleroi or from Mons.

Thuin (half-hour by rail) is another accessible place from Charleroi; its natural attractions are reminiscent of Switzerland on a small scale. It has an ancient belfry over 300 feet high, and its post office is a charming building of the fifteenth century. From the rampart on one side the spectator looks down upon the valley of the Sambre. Towards the west are the Château de Beauregard and the hill-village of *Lobbe*, where still stands a church begun in the seventh century and finished in the tenth. On the opposite side extends the valley of the Biesmelle with its hanging gardens, and in the panorama are the mills of the "Marleau" and of "Sans-Souci." And dotted about from whichever side one looks are charming woods.

Some twenty-five miles south-west of Charleroi, and close to the French frontier, is—

CHIMAY.

Chimay, as befitted a frontier town, was a strong place in olden days. Although it was often besieged, its castle can still be inhabited by the Prince of Chimay. Other notable structures are an ancient church (with tomb of Prince of Croy) and a fine town hall. The town also has a statue of Froissart, the Belgian historian.

Close by Chimay are the **Château de Beauchamp,** burnt during the War, and the ponds of **Virelles.**

At **Scourmont,** five miles S.E. of Chimay (steam tram), is the **Abbey of La Trappe,** where the Cistercian monks still preserve many of their austere customs. There is a public refectory at the Monastery, but ladies are not admitted, and it is necessary for gentlemen to make previous application by letter addressed to the Révérend l'hôtelier de l'Abbaye.

BRUGES.

Bands.—In summer, in the Grand' Place, on Sundays, 12–1.
Boats for Hire.—Near the bridge, Rue Notre Dame; at the bridge near the Gruuthuse; at the bridge at the end of Rue aux Laines.
Trips are also made on the inland waterways by motor-boats. (*See* also under Steamboats.)
English Church.—Rue des Baudets, H.C. every Sunday, 8.30, and 1st Sunday, 12.30; Matins, 11.
Hotels.—*See* p. 11.
Information Office (Official).—The Halles, Grand' Place.
Kermesse, or Annual Fair, first fortnight of May.
Post Office.—Grand' Place, also at the Central Railway Station.
Processions.—*Of the Holy Blood*, the Monday after May 2; *Of the Blessed Sacrament*, the Sunday after the Feast of Corpus Christi; *Of Notre Dame*, August 15, at 5 p.m.; *Of Notre Dame des Aveugles*, August 15, at 11 a.m., every second year since 1903.
Steamboats (from Fort Lapin) *viâ* Damme to Sluis (or Ecluse) several times daily. The trip takes 1½ hours. Tickets at the Official Information Office, Grand' Place.
Steam Tramways start from the Station.
I. To Swevezeele, *viâ* Steenbrugge.
II. To Heyst, *viâ* Westcappel (branch here to Sluis) and to Knocke.
III. To Aardenburg. From the Porte Ste. Croix.
IV. To Knesselaere, *viâ* Assebrouck.
Telegraph and Telephone Office.—At Railway Station and 8, Rue Haute.

PLACES OF INTEREST.

(*Descriptions of the more important objects will be found on later pages.*)

Almshouses and Church of Notre Dame de la Poterie. 50 c.
Archery Guild of St. Sebastian (admission free).
Béguinage.
Bibliothèque Publique (Public Library), Place Van Eyck, free daily (except Saturdays and Sundays), 10–1 and 4–7.
Cathedral, 1 fr.
Chapel of the Holy Blood (Saint Sang), 50 c.
Church of Notre Dame,—50 c. to sacristan; additional fee for tombs.
Church of St. Giles.
Church of St. Anne.
Church of St. Walburge.
Church of St. Jacques.
Église de Jerusalem, or Church of the Holy Sepulchre, Rue de Jerusalem.
English Nuns of Nazareth, Convent.
Gruuthuse (10–1, 2–6), 1 fr. (ring bell for admission).
Halles and **Belfry,** 1 fr.
Hôtel de Ville. 25 c.
Hospice of St. John (9–6), 2 fr.
Minnewater.
Musée Communal, free Sundays, 11–1; on other days, 9–12, 1–6 (in winter, 1–4), admission, 1 fr.
Musée des Hospices Civils (9–4), admission 50 c.
Museum of Paintings, attached to St. Saviour's Cathedral. Highly interesting collection, with many art treasures of the early Flemish School, 1 fr.
Maison de l'Ancien Greffe Flamand (Flemish Record Office).
Palais de Justice.

Situated in a plain, on the *Roya* or Reye (a small river which formerly bore shipping but is now merged in the canals and moats), **Bruges** takes its name from and traces its origin to a fortified bridge (Flemish, *Brug*) which crossed the Roya and connected the road from Oudenburg with the road to Aardenburg (Zeeland).

Aptly named the "Venice of the North," by reason of its network of canals and its commerce, Bruges was formerly one of the most important cities of Flanders, and at one time contained 150,000 inhabitants. Its prosperity was mainly due to the industry of its weavers and to the favourable situation of its natural harbour, the Zwyn, which enabled the port to be the clearing house for the trade of Northern Europe. But weaving declined and the harbour became silted up, so that Bruges has now become merely the centre of an important agricultural district, and Antwerp has inherited its commercial activity. The deposed city, however, still prides itself on the productions of its ironworkers, coppersmiths, cabinet-makers and lace-makers. It also occupies a prominent position in regard to its horticultural establishments.

For the purpose of restoring to the old town its access to the sea, the construction of a **Ship Canal** and new harbour works was undertaken at the end of the nineteenth century. The canal, six miles long and 226¼ feet wide, cost a million and a half sterling, and was opened in 1907. It empties directly into the Bruges docks and connects the city with the sea through the outer harbour of **Zeebrugge** (Bruges-on-Sea) (*see* pp. 82–3).

Communication with the inland waterways of Belgium is made through the Ostend canal.

Art-lovers may rest confident that for long years to come the old city will be preserved to them, and that the importance which her modern port may attain, as the only free Belgian harbour, and as the centre of local industry, will not disturb the repose of her sleepy canals and the joyful peal of her church bells.

Though now with little more than a third of its population in the heyday of its prosperity, Bruges is still the chief city of the Province of West Flanders, and the seat of a bishop. It has preserved in a most remarkable degree the impress of the Middle Ages in its monuments, its scenery, and even in its cobblestones. It still retains the aspect of a sixteenth-

century town, with lofty, solidly-built, well-preserved houses three or four centuries old. The city forms, indeed, a remarkable study in domestic Gothic architecture, which it illustrates more vividly than any other Belgian town.

The old monuments, the consular houses and warehouses built by foreign merchants, the numerous headquarters of the powerful Guilds or trading associations, still bear witness to the past influence and splendour of the city.

Priceless masterpieces testify to its artistic renown, and attract thousands of tourists each year. Other works of the same school, scattered through the museums of Europe, have immortalized the name of Bruges and the reign of the Dukes of Burgundy.

The war-time history of Bruges is well summarized in the following paragraph from the *Daily Telegraph* of October 21, 1918, the time of the city's liberation:

The inhabitants "had had 60,000 requisitions put upon them, so that they had to deliver up property to the value of 20,000,000 fr. The Germans took all the wine of Bruges at a nominal price of 2 fr. a bottle. They made four separate demands for everything of copper, and paid nothing for it. They destroyed all the machinery in the great works of La Brugéoise, where 2,500 workmen were employed. They put upon the town fantastic expenses, as when they furnished a rest-house for German officers at a cost to Bruges of 23,000 fr., and made a winter garden with marble baths like those at Pompeii at a cost of 50,000 fr., the only result being that one German bishop had one bath there and no one else. Before leaving, they assembled all the boys and men between the ages of 17 and 50 and sent them off to Ghent. They respected houses occupied by their owners, but stripped unoccupied houses of all their furniture, pictures, and valuables."

THROUGH THE CITY.

The following is a convenient route to follow in a short visit.

Starting from the railway station, on the west side of the city, within the ramparts with which Bruges is encircled, pass up the *Rue Sud du Sablon*, nearly facing the entrance to the station. At the first break in it stands the—

Cathedral Church of St. Saviour,

built on the site of a church of the seventh century.

Parts of the present building date from the tenth and thirteenth centuries, the choir being the oldest. The spire

dates from 1871. The interior is very finely proportioned, and has many remarkable paintings, carvings, and brasses. It is 330 feet in length, 123 feet in breadth, 174 feet across the transept, and 90 feet high. Above the entrance is a large composition in carved wood, gilded, of the fifteenth century. The pulpit is of the latter part of the seventeenth century. In a recess in the north wall is a "Baptism of Constantine," a copy from Van Dyck by *Maes*. In the transept on this side is the Chapelle des Cordonniers (Shoemakers' Guild Chapel). This has a remarkable fifteenth-century carved door, and a fourteenth-century wooden crucifix, with some fine old brasses, the best being that in memory of Walter Copman dating from 1387. The Gothic stalls in the choir are decorated with bas-reliefs, the most interesting being representations of the works of mercy. The armorial bearings above are of 29 Knights of the Golden Fleece, who held here their thirteenth chapter in 1478. At the end of the choir are two half-length figures, St. Peter and St. John, by *Jacob Van Oost* (died 1674). From the Procession of the Holy Blood, early in May, until the third week in September, there are displayed in the choir eight fine pieces of early seventeenth-century Brussels tapestry. In the sacristy is a remarkable picture by *P. Pourbus*, representing the Last Supper (1559). On the south wall of the nave is a picture by *Roose* (whose proper name was Nicholas Liemaeckere), representing St. Dominic receiving a gift from the Virgin.

Attached to the church is a **Museum** (*admission*, 1 *fr.*), the repository of the choicest pictures and other objects of interest. The contents comprise a triptych, showing the "Martyrdom of St. Hippolytus," the central panel by *Thierry Bouts* (1398–1475), the side panels by *Hugo Van der Goes* (d. 1482); a curious picture (1500) representing subjects from the Crucifixion; a panel painted with white of an egg (1390) for the Tanners' Corporation; a "Ste. Agatha and Ste. Dorothea," attributed to *Van Dyck*; and a leaden tablet on which is inscribed a short life of Gunhilde, the sister of Harold, "the last of the Saxons." She died at Bruges, to which she fled with her mother after the Battle of Hastings. The tablet was found in her tomb.

Turning left on leaving the Cathedral and proceeding through the Cimetière du S. Sauveur, one comes, just beyond the tower, to an entrance to the Museum. From this the

tram-line leads into the *Rue du St. Esprit.* Opposite the first opening on the left is the **Episcopal Palace.** A little farther stands—

The Church of Notre Dame

(*Flemish,* Onze Lieve Vrouwenkerk), an edifice of plain exterior, belonging to the thirteenth and fourteenth centuries. From the pavement to the weathercock the height is 396 feet. In 1116 a fire destroyed the church built here about 857. The rebuilding was completed in 1120. Of that structure there are no remains. The rebuilding of the nave and aisles was begun between 1210 and 1230; of the transept and choir in 1270. In the ambulatory round the choir is a picture by *J. Van Oost,* representing the "Child Christ surrounded by Saints." Here also is an old oil-painting on wood, generally attributed to *Memlinc,* but ascribed by some to *Maubeuge.* The chief figure represents the Virgin mourning, and around her are representations of the Sorrows of Mary, by the so-called pseudo-Mostaert, a pupil of Gerard David. On the north side, overlooking the high altar, is a graceful bow-window, wherein the mighty lords of Gruuthuse knelt to worship. An "Adoration of the Wise Men" by *G. Seghers,* and an "Adoration of the Shepherds" by *de Craeyer,* are on the pillars behind the pulpit. The gem among the art treasures of this church is the life-size **Statue of the Virgin,** by *Michael Angelo,* over the altar in the Chapel of the Host in the south transept. This beautiful statue is an early work of the master. The original study for the head is in the Victoria and Albert Museum, London. The execution of the statue may have been, in part, by pupils of Michael Angelo. In a side chapel (*admission,* 1 *fr.*; 2 *persons,* 1 *fr.* 50 *c.*; 3 *persons,* 1 *fr.* 80 *c.*; 4 *persons,* 2 *fr.*) are the richly-gilded and elaborately-chased tombs of Charles the Bold, the last Duke of Burgundy, killed in the battle of Nancy, January 5, 1477, and of his daughter and heiress Mary, the last representative of the great Burgundian house, who married the Austrian Archduke (afterwards Emperor Maximilian), and brought an enormous accession of territory to the House of Habsburg. She died through a fall from her horse, while hunting with her husband near Bruges in 1482. Her monument, the more beautiful of the two, was erected soon after her death. The remains of her father, Duke Charles, were removed to Bruges from Nancy by order

of his great-grandson, the Emperor Charles V, and the monument to his memory was erected by order of Philip II, the son of Charles V, who spent more than twenty-four thousand guilders on the decorated sarcophagus. The Church also contains some very fine windows.

On leaving the Church of Notre Dame, turn to the right, enter the enclosure by the gateway near the Tower, and pass to the archway on the left. Beyond it cross the quaint stepped **Pont St. Boniface** and bear to the left. The great building on that side is—

The Gruuthuse.

The oldest wing, overlooking the canal, was built in 1420; the north façade in 1465–70 by that Louis of Bruges, Lord of Gruuthuse, who here gave shelter to the exiled King Edward IV (1471); he founded a library (now in Paris) second only to that of the Dukes of Burgundy. After becoming the property of the city in 1875, the building was thoroughly restored, and provided with ancient furniture and antique fittings.

The first floor of the east wing contains the **Museum Van Kantwerken,** or Lace Collection, a valuable collection of Flemish, Brabantine, Antwerp, Mechlin, Dutch and Valenciennes lace (twelfth–seventeenth centuries), bequeathed by Baron Liedts to the municipality of Bruges.

The other rooms contain a collection of local prehistoric antiquities, relics of the Romish and Frankish occupations, and the **Musée de Gravures,** with about 7,000 woodcuts, etchings, engravings and drawings (*admission,* 1 *fr.*; 10–1, 2–6). The entrance is in Rue Gruuthuse, just over the bridge. By continuing in the same direction one arrives again at Notre Dame, to the west of which is—

The Hospital of St. John,

a twelfth-century institution for poor old men and women. It is of interest to visitors mainly on account of its **Museum** (*admission,* 2 *fr.,* 9–6), of which the greatest treasures are six masterpieces of *Hans Memlinc* (d. 1496). Foremost among them is the **Châsse de Ste. Ursule,** or St. Ursula's reliquary, a small, narrow chest, in shape something like a Noah's ark, the sides and ends covered with exquisite pictures depicting incidents in the legendary history of St. Ursula.

According to the legend, Ursula, the daughter of a British king, had vowed to devote her life to Christ's service, and fled to avoid being forced into marriage with a heathen prince. With a band of pious British virgins she embarked for the Continent, made her way up the Rhine by Cologne and Basle to Italy, and was received with honour by the Pope. On their return, the pious sisterhood, with their leader, suffered martyrdom, being put to death by hordes of heathen warriors. In the six pictures on the sides of the shrine the incidents portrayed are: 1. The landing of St. Ursula and her companions at Cologne. 2. The disembarkation at Basle. 3. Arrival in Rome, and reception of the pilgrims by Pope Cyriacus. 4. Departure of St. Ursula from Basle. 5. The arrival at Cologne. 6. Martyrdom of the Saint and her companions. In the representation of Cologne, the cathedral is shown in the background. The grace and beauty of the minute figures, their grouping, the finish of the backgrounds and architectural details, render this reliquary a matchless artistic gem.

The other remarkable works of Memlinc placed here by the Almshouse Committee are:

(1) The Adoration of the child Jesus by His mother and the angels, by St. Simeon, St. Anna (representing the Jewish nation), and by the Magi, who represent the Gentiles.
(2) A large altar screen, on which are depicted the Virgin Mary, SS. Catherine and Barbara, SS. John the Baptist and John the Evangelist.
(3) A portrait of Mary, the second wife of William Moreel, as the Sambetha Sibyl.
(4) The deposition from the Cross.
(5) Portrait of Martin Van Nieuwenhove.

The Museum contains other notable paintings and various other objects of art. Over the lintel of the doorway is rich carving of the thirteenth century.

By crossing the bridge a few steps beyond the Hospital and continuing along Rue Ste. Catherine, there will be passed, on the left, a long new, red-brick building, a home for aged persons. A little farther there is on the right—

The Academy Museum or Musée Communal.

Free Sundays, 11–1; on other days, 9–12, 1–6 (in winter, 1–4), admission, one franc.

The building is an old chapel of the Bogaerde School (sixteenth century). Here are to be seen some fine works of J. Van Eyck and Hans Memlinc.

Of the former master, the most important picture is the famous "Madonna and St. Donatian," one of his latest and most elaborate works, with a Latin inscription setting forth that Joh. de Eyck, Pictor, began the work in 1433 and

finished it in 1436. Other important pictures by *Van Eyck* are a head of the Saviour (1420), and a portrait of the artist's wife, with the inscription "Conjux meus Johannes me complevit Anno 1439, mense Junii" ("My husband John completed me, June 1439"). The chief specimen of *Memlinc* is a picture representing St. Christopher, dated 1484. There is also a picture of Sisamnes, the unjust judge under King Cambyses, being skinned alive by order of that monarch. The collection contains two works by *Gerard David* (d. 1525) and one by *Hugo Van der Goes*, as well as pictures by *Anton Claessens*, *P. Pourbus*, *Van Goyen*, and other artists.

At the farther end of Rue Ste. Catherine is Porte Ste. Catherine, from which a light railway runs to Steenbrugge, etc. Also to the left is the Rempart de la Porte de Gand, leading to a pleasant promenade; to the right is the Rempart Ste. Catherine. The latter leads to a bridge over the **Minnewater** ("inside water," or "common water"), a pool formed by a widening of the river *Roya*, which here enters the town. It was formerly used as a dock. The bridge which crosses the upper end of the lake commands an entrancing panorama. This spot is the resort of every visitor to Bruges.

From the bridge the Rempart du Béguinage goes straight ahead. By turning sharp to the right at the end of the bridge one passes the extensive buildings of the **Hospital for Women Incurables,** on the west side of the Minnewater, built in 1883, in local sixteenth-century style.

At the end of the avenue is one of the entrances to the local Béguinage. Strangers will find it better not to use this gateway, but to cross the bridge on the right. The house under which the water flows is the sluice-keeper's house, built in 1519 and restored in 1895, when the present bridge, suitable for vehicular traffic, was constructed in place of the old footbridge of 1570. The bridge seen on the left is at the principal entrance to—

The Béguinage.

(For admission to the Church (open from daybreak till dusk), apply at No. 2 in the Archway. For the Museum and lace-making, apply at No. 30. Fee 50 c.)

The Béguinage is the residence of a lay society of pious women called Béguines, such as are found at Ghent, Malines, Antwerp, etc. As throwing some light upon the society in its early days, the following note from Matthew Paris is of interest.

In Germany there sprang up a sect of women who assumed the title of Béguines, and who became so numerous that a thousand of them or more dwelt in Cologne alone. The Béguines at first led a life of poverty and the greatest sanctity and devoted themselves to preachings, confessions . . . and reserving nothing in the way of food for themselves for the morrow : but in a few years they got themselves into excellent condition, and constructed costly houses. The Pope, moreover, made them, against their consent, his receivers of taxes and agents of his manifold extortions.

To the name Béguines various derivations are given, the most probable being the account which attributes to a certain priest, Lambert le Bégue, or the stammerer, the establishment of a sisterhood of pious women at Liège in the twelfth century. The Béguines take no vows, but form a community like that of the deaconesses in parts of Germany, in which country " Beguinenhäuser " are also to be found. The Béguines spend their lives in attendance upon the sick and poor, and in other deeds of helpfulness and charity. They wear a simple dark dress. The Béguinage at Bruges was founded by Johanna of Constantinople in the twelfth century. Most of its inhabitants have private means. The others find occupation in lace-making and may be seen at work. The **Church** contains a fine black marble altar and a " Virgin and Angels " in white marble. In the private chapel (*fee*, 50 *c.*) is a brass tablet, perhaps the finest of its kind in Belgium, to the memory of a nun who died in 1444.

From the bridge at the entrance to the Béguinage the Rue de la Vigne, on the left, quickly leads to the Rue Ste. Catherine at a point between Notre Dame and the Musée Communal (a fact serviceable to visitors who desire to reach the Béguinage and the Minnewater by the shortest route).

In Rue Ste. Catherine one turns left for Notre Dame. There the tram-lines go right and left. The former run through Rue Notre Dame and across the *Place Simon Stévin*, where stands the **Statue of Simon Stévin,** the reputed introducer of the decimal system. Thence the route is along the *Rue des Pierres* to the—

Grand' Place.

In the centre is the statue erected in commemoration of **Jan Breydel,** head of the Butchers' Corporation, and of **Pieter de Coninck,** head of the Weavers' Corporation, two

E. J. De Clercq,] [*Bruges.*

QUAI VERT, BRUGES.

Ed. Nels,] *[Brussels.*

THE GRUUTHUSE.

Ed. Nels,] *[Brussels.*

HÔTEL DE VILLE.

Ed. Nels,] *[Brussels.*

ST. SAVIOUR'S CATHEDRAL.

heroes of the communal period of the Middle Ages, who, at the head of the craftsmen of Bruges and neighbouring towns, overthrew at Courtrai, in 1302, the flower of the French chivalry. This battle, which secured the liberties of the communes, is known as the Battle of the Golden Spurs, from the number of those emblems of chivalry collected from the slain knights after the battle.

The buildings behind the statue are the **Provincial Government Palace** (unfinished) on the left and the **Post Office** on the right. They occupy the site of the old "Waterhalle," a warehouse and market for broad-cloth, built near the end of the thirteenth century and rebuilt some five hundred years later. Alongside it flowed the Reye or Roya, now covered in. The present buildings are in the local sixteenth-century style. The first floor of the Post Office building is used as a depository for the town records, some of which date back to 1281.

At right angles to the Post Office are—

The Halles,

or old market, surmounted by a tower, known far and wide through Longfellow's poem as the "Belfry of Bruges."

The square solid building is of unrecorded date, but fires occurred in 1280 and 1493, and in 156 –1566 there was an almost entire reconstruction. The famous **Belfry** is 278 feet high. Its summit, to which there are 402 steps, commands a splendid view of the city and the country round (*Ascension fee, 1 fr. per person*). On the first floor is hung the Bourdon, or "bell of triumph." It weighs 19,000 lb. (8½ tons), and eight men are required to set it in motion. On the second story is a vaulted room, the Secreet Comptoor (secret office), having two recesses closed by eight iron doors, behind which were two chests, in which were locked ancient charters and seals. The ten keys, no two being alike, were in the separate custody of ten persons. In the upper story are the chiming bells, 49 in number, and of a total weight of about 24 tons, the largest weighing 5 tons and the smallest 12 lb. They date from 1741, and were cast by George Dumery, of Amsterdam. They play mechanically every quarter of an hour. The municipal chimer plays them on Sundays from 11.15 to 12.15; on Wednesdays and Saturdays from 11.15 till noon, and, in the summer, on Wednesday and Saturday evenings.

The exterior of the clock face is six yards and a quarter in diameter.

From the Post Office the Rue de la Bride goes past the *Provost's House* and the *Police Office* and ends at the—

Place du Bourg.

The bourg or burg was a quadrangular stronghold, built about 865, by the first Count Baldwin, and protected by stout walls. It was the property of the Count, who here had his palace, his private chapel, and a hall for the aldermen who, under him, governed the city. On the site of that hall is—

The Hôtel de Ville

(*Admission, 25 centimes*),

or Town Hall, dating from 1376. All the statues which decorated it were destroyed by the French revolutionaries in 1792. In 1854 the work of restoration was begun, and the front is now decorated with fifty statues of saints of the Old and New Testaments and of the Counts of Flanders from Baldwin (Iron Arm) to Joseph II, Emperor of Austria. The Grand Hall, the aldermen's chamber, has a hanging timbered roof, dating from 1402. It contains several carved medallions representing New Testament scenes. The supports represent the twelve months and the four seasons of the year. Other adornments of the hall are Albrecht Devriendt's frescoes and paintings representing scenes in the history of Bruges; thirty-five figures representing some of the first apostles, counts, heroes and artists of Flanders; armorial bearings of the chief towns of Flanders and of the various trades, and two copper statues by Jules Anthone.

Adjoining the Town Hall on the right is—

The Chapel of the Holy Blood,

Chapelle du Saint Sang, also called the Chapel of St. Basil. In reality there are two chapels, one above the other. A further singular feature is the angle made by the building, part of the structure being in a line with the Town Hall, and the remainder at right angles to it. The lower story belongs to the twelfth century, the upper story is in the later Gothic or fifteenth-century style. The church takes its name from the assertion that its founder, Thierry d'Alsace, Count of Flanders, procured in the Holy Land from the Patriarch

and " King " of Jerusalem some drops of the Sacred Blood, which he presented, on his return in 1149, to the city of Bruges, and which are here preserved. In the south wall are three arches opening on to a chapel, where the Holy Blood is exhibited every Friday from 6 to 11.30 a.m. The phial containing the congealed blood is enclosed in a crystal cylinder, kept in an elaborate jewelled casket, a masterpiece of art. The present casket and the jewels which adorn it were the gift of Archduke Albert and Archduchess Isabella of Burgundy in replacement of an earlier casket which had fallen into the hands of a fanatic mob organized " in revenge for the Inquisition."

As might be expected, so precious a relic has been the cause of considerable anxiety to its guardians during the centuries since it was brought to Bruges. There was even an Order pledged to its service and protection—" Le Noble Confrérie du Saint Sang "—and that their position was no sinecure may be gathered from the fact that on one occasion the phial had to be cast into the canal lest it should fall into profane hands. Many times subsequently it was discreetly hidden, until in 1819 it was at last restored to the rebuilt Chapel, where it still rests.

There is a great procession of the Holy Blood on the first Monday after May 2, when the relic is escorted by the ecclesiastical, civil and military authorities ; on this occasion thousands of pilgrims and tourists visit Bruges. The Chapel contains modern stained glass and some important pictures. Especially noticeable is the fine Gothic staircase, of early sixteenth-century work.

The building was practically destroyed at the French Revolution, and was restored in 1830. The various portions include the Chapel of St. Basil, on the ground floor ; the Upper Chapel (where the Holy Blood is exhibited), and a Museum (to the right of the vestibule) containing tapestry and relics.

Adjoining the Town Hall on the left is—

The Recorder's Office

—L'Ancien Greffe—dating back to 1535–37. It is in the Renaissance style, its graceful gilded frontage decorated with bas-reliefs and gilded bronze statues. It is now used as the offices of the Justice of the Peace and the military tribunal. The lower flat has a doorway dating from 1544 and attributed to Lanceloot Blondeel.

On the side of the Square to the left of the Recorder's Office is—

The Court House

—the Palais de Justice—erected in 1722 and restored in 1910. It is on the site of the palace of the Counts of Flanders, the Palais du Franc, built in 1520. Vestiges of the ancient structure include gables visible at the rear from the Quai des Marbriers. The present building mainly attracts visitors by its richly sculptured mantelpiece of black marble and alabaster ("Cheminée du Franc"), made to the order of the Emperor Charles V in 1529, by Guyot de Beaugrant, after designs by Lanceloot Blondeel. There are five principal figures, almost life-size—in the centre Charles V; on the left his grandparents, Maximilian I and Mary of Burgundy; on the right, Ferdinand and Isabella of Spain; smaller medallions represent Charles V's parents, Philip the Handsome of Austria and Joan of Castile.

From the Post Office on the Grand' Place, the Rue aux Laines runs at right angles to the Rue de la Bride. Near the farther end, the **Musée des Hospices Civils** stands back on the right in Rue des Chartreuses (*admission*, 9–4, 50 *c.*). It contains paintings, porcelain, glass, ironware, brassware, ancient sideboards, etc.

On the left of Rue aux Laines, at the bridge, is the house in which the Holy Blood was hidden from 1578–1584. On the opposite side of the river, to the left of the bridge, is the **Quai du Rosaire,** one of the picturesque spots of Bruges. It is succeeded by the Rue des Ronces, in which the first thoroughfare on the left leads through the *Fish Market* to the **Quai des Marbres,** another delightful corner. By turning to the right here and walking to the bridge one arrives at the **Quai Vert,** a third picturesque spot. The quai leads to a bridge called *Pont Cheval.* A short distance beyond it is the **Seven Swan House,** having a sculpture of a swan and seven cygnets above the doorway. The second house beyond it has a twelfth-century ceiling.

Not far from the next bridge are St. Walburge's Church, St. Anne's Church and the Jerusalem Church, which may be reached thus: Cross the bridge and turn left [1] for **St. Walburge Church,** cross the bridge now on the left and go straight

[1] To go direct to the Jerusalem Church, now follow the Rue pré aux Moulins, on the right. The church presently seen on the left is St. Anne's.

forward to the second turning—Rue du Verger. At the farther end, on the right, is the old church, built by the Jesuits in 1619–1641, after the plans of Peter Huyssens, the architect of several Jesuit churches and of St. Peter's, Ghent. The thoroughfare at the side of the church leads to the *Quai des Teinturiers*. On reaching it turn to the right. The first bridge is on the route to **St. Anne's Church,** the furniture of which is beautiful. From the east end of the church, bear to the right for the **Jerusalem Church,** founded in 1427. It was consecrated by its peculiar name to honour the Passion of the Founder of Christianity and his Sepulchre. Of the latter the oratory contains a fantastical reproduction.

Rue du Poivre, to the right of the church, leads to **Porte Ste Croix,** one of the old town gates, built in 1366 and reconstructed in 1402. To the left are two windmills, sole representatives of the host with which the walls were studded. A few yards past the second windmill is Rue des Carmes, a short distance down which are the headquarters of the **Archery Guild of St. Sebastian** (*admission free*). Both the Guild and the building date from the fourteenth century. The Guild room contains several fine portraits. Among other treasures is a silver arrow, presented by Henry, Duke of Gloucester, the brother of Charles II, both of whom practised archery at the butts during their exile and bequeathed a sum of money to the guild ; jewels given by Henry IV of France ; two silver cups given by Queen Victoria ; wonderful old furniture, silk garments, and flags. The list of members contains the autograph of Charles II, and in 1843 the visitors' book was signed by Queen Victoria and the Prince Consort.

A little farther along the street, on the right and recognizable by its dome, is the **Convent of Nazareth** (or English Convent), containing a fine collection of paintings.

At the end of the street the Quai de la Potterie, to the right, leads to the Almshouses and **Church of Notre Dame de la Potterie.** The hospital was built in 1276, the church about 1354. The establishment has an interesting collection of old paintings, furniture, brass and ironware, etc.

By crossing the bridge at the end of the street, going along the quay on the right and taking the second turning on the left one quickly arrives at **St. Giles's Church,** founded in the thirteenth century. Within it were buried Hans Memlinc, Jan Prevost and Lanceloot Blondeel. On the walls are paintings of the Flemish School.

The bridge at the end of Rue des Carmes leads to the Quai du Miroir, connecting on the left with *John Van Eyck Square*, the site of a statue of the artist. On the right is the *Tonlieu*, or Weighing-House, built in 1477, and now containing the **Town Library,** which comprises some 60,000 volumes, 500 manuscripts, and a large number of old prints.

At the top of the Rue de l'Académie is the **Poorterslogie,** dating from the early years of the fourteenth century, when it was the meeting-place of the *White Bear Guild*. It is now the depository of Government records. At the farther end of the street is Rue Flamande, in the left-hand portion of which is the **Theatre.** By crossing Rue Flamande, following Rue des Pelletiers to its end, and then going a few yards to the left, the **Church of St. Jacques** will be found. It dates from the thirteenth century and contains a collection of paintings and other works of art ranking next to those of the Cathedral and Notre Dame. From the church, Rue St. Jacques will take one in sight of the Grand' Place, and from this point Rue de la Monnaie, on the right, and its continuation, Rue Nord du Sablon, lead to the railway station.

Happily, Bruges suffered little material damage during the War. Beyond that done to the canal docks, it was mainly the effect of shrapnel fired at aeroplanes.

EXCURSIONS FROM BRUGES.

By steamboat (p. 120) to **Damme,** a village three miles north-east of Bruges, and formerly its port. It contains an interesting fourteenth-century Church and fifteenth-century markets (*halles*) and a small museum.

To **Ostend, Blankenberghe, Zeebrugge** and **Heyst** by the State Railway and also to **Ostend** and **Zeebrugge** by electric tram along the sea-front.

To **Dixmude, Nieuport** and **Ypres** by the State Railway.

To **Ypres** and the **Battlefields of the Yser** by motor-car.

Particulars can be obtained at the Information Office, the Halles, Grand' Place.

GHENT.

(*French*, Gand ; *Flemish*, Gent.)

American Consulate, 20, rue Neuve St. Pierre. Office hours, 9 to 12, 2 to 4. Saturdays, 10 to 1 only.

British Vice-Consulate, 28, Coupure. Office hours, 10 to 12, 2 to 4. Saturdays, 10 to 12. Closed on Sundays and public holidays.

Cabs.—One-horse cabs, within the city, from 6 a.m. to 11 p.m. Minimum fare, 4 fr. When the time exceeds half-an-hour then the tariff for time applies, viz.—4 fr. first half-hour, 1 fr. 25 c. per quarter-hour after; from 11 p.m. to 6 a.m., 6 fr. first half-hour, 2 fr. per quarter-hour after. For drives outside the city the fare should be agreed upon before starting.

Automobiles.—By day in the city and also for runs beyond it when the return journey is made: 2 fr. the first kilomètre, 25 c. for each additional 200 mètres; for waiting, each 2 minutes, 20 c. At night in the city, and for runs beyond it when the return journey is not made: 3 fr. 75 c. the first kilomètre, 25 c. for each additional 100 mètres; for waiting, each 2 minutes, 25 c.

English Church.—*St. John's Church*, Place St. Jacques. Sunday services, 10.30 and 6.30. Trams run direct to the church from all parts of the town.

Fair, or Kermesse, on 2nd Sunday in July and on the Monday, Tuesday and Sunday following.

Hotels.—*See* p. 13.

Information Office.—Halle aux Draps (Cloth Hall), near Belfry.

Post Office, Marché aux Grains, opposite Church of St. Nicholas. At the Sud Station there is a day and night telegraphic service.

Processions.—First Sunday after Trinity and August 15.

Railway Stations.—*Gare du Sud*, the principal local station. The mail trains between Ostend and Brussels do not call here.

Gare St. Pierre, station for mail-boat trains between Ostend and Brussels.

Gare du Rabot, terminus of a local loop line beginning at the Gare du Sud.

Tramways traverse the city at uniform fares. 1st class, 35 c., 2nd class, 25 c., for any distance within the city, with "correspondance" or transfer ticket.

Theatres.—*French Theatre*, near Place d'Armes, winter only: opera, operetta, and comic opera. *Flemish Theatre*, Place St. Bavon, winter only: drama, comedy and operetta. *Nouveau Cirque*, Rue Neuve St. Pierre: variety entertainment. *Theatre Minard*, Rue du Pont Madou, comedy.

PLACES OF INTEREST.

Archæological Museum, Rue Longue des Pierres. Sundays and holidays, 10–1, 2–4; free. Other days, 10–4, October–March; 10–6, April–September; 50 c. per person.

Arrière-Faucille (Rear Sickle).

Art Gallery (Musée des Beaux Arts).—In the Park. Free Sundays and holidays; other days, 1 fr., 10–12.30 and 2–4, October–March; 10–12.30 and 2–6, April–September.

Belfry, 1 fr. per person; 8.30–11.15, 2–5.15 (to dusk in winter). Lift from first floor to lower gallery.

Byloke, Boulevard des Hospices (Hospice des Vieillards, or Old People's Home), an assemblage of remarkable buildings of the thirteenth and fourteenth centuries.

Carthusian Convent, Place des Chartreux.

Cathedral of St. Bavon. View from tower. Sundays and holidays, 10.15–11 and 12–1, October–March; 10.15–11, 2.30 to 4 and 4.30–5.30, April to September. Other days, 10–12 and 2.30–4, October–March and 10–12, 2.30–5.30, April to September, free, except for the choir and the crypt. For these give a small gratuity. Ascent of tower, 2 fr. for 1 to 4 persons and 50 c. for each additional visitor.

Château de Gérard le Diable (1245). Magnificent crypt. Sundays and holidays, 9–12. Other days, 10–4, October–March; 10–6, April to September. 30 c. each, but 2 fr. for from 7 to 10 persons.

Château des Comtes, Rue de la Monnaie, 10–6, April–September; 10–4, October–March, 1 fr. each.

Church of St. Jacques, near Marché du Vendredi.

Church of St. Nicholas, Marché aux Grains.

Church of St. Michael, with "Crucifixion" by Van Dyck.

Church of St. Pierre.

Halle aux Draps (Cloth Hall) (1441).

Hôtel de Ville, 1 fr. for 1 or 2 persons; each additional visitor, 50 c.; 10–4, October to March; 10–6, April–September.

Law Courts (Palais de Justice), Place du Commerce.

Marché du Vendredi.

Municipal Pawnshop (Mont de Piété).

Musée Lapidaire (Lapidary Collection) of the ruins of the **Abbey of St. Bavon.** Sundays and holidays free (10–1 and 2–4; December to February, 10–12 only); other days, 10–4 (summer to 6), 50 c. per person.

Museum of Industrial and Decorative Arts, 9, Rue Jean Breydel. Sundays, 10.30–12.30, fee 50 c.; Tuesdays and Saturdays, 2.30–4.30, fee 1 fr. Other days, apply to the concierge and give a gratuity.

Park with Museum of Paintings and Botanical Gardens.

Petit Béguinage, 61, Longue rue des Violettes and the **Grand Béguinage St. Elizabeth,** Rue d'Oostacker, Mont St. Amand. Daily, 7 to dusk. **Fee** for visiting church or convents, 2 fr.

Public Library, Place St. Jacques, 9–12.30 and (except during holidays) from 3 to 7 also. Free.

University, Rue des Foulons. Natural history collection.

The ancient city of **Ghent** (Gand or Gent), the capital of the Province of East Flanders, with its many monuments and art treasures, the home of Edward III of England, and the birthplace of the Emperor Charles V, always arouses the enthusiasm of the tourist. It is about an hour's train journey from Brussels and thirty-five minutes from Bruges.

Ghent is still a great city; indeed, its present commercial prosperity bids fair to rival its former magnificence. A wide and deep canal connects the city with the Scheldt *viâ* Terneuzen and permits the passage of sea-going ships of large tonnage.

Excluding the large suburbs of Ledeberg, Gentbrugge, and St. Amand, Ghent contained in 1923 164,373, or with those suburbs 212,096 inhabitants. It is upwards of sixteen miles in circumference, and covers an area of 6,650 acres. During the fifteenth and sixteenth centuries, Ghent was the most important town in Flanders, if not in Northern Europe. The Emperor Charles Quint was born here in 1500. His punning boast to Francis I of France concerning Ghent is

well known: *Je mettrais votre Paris dans mon Gand*—"I could put your Paris into my Ghent," or "into my glove" (*gant*). No other town in Belgium possesses so many noteworthy antiquities. The Royal Commission on Art and Archæology divided the antiquities of Belgium into three classes according to their relative importance, and Ghent easily headed the list, being credited with thirteen buildings of the first class, eight of the second, and eight of the third, a total of twenty-nine, its nearest competitors being Antwerp and Louvain, with eighteen each.

To many moderns Ghent has a special interest as the birthplace of Maurice Maeterlinck, the poet, novelist and playwright.

Ghent is pre-eminently a city of canals. It is intersected by these waterways, which divide it into thirteen islands, connected by fifty-eight bridges. The houses are lofty and picturesque, and in their solid Flemish architecture, with tall gables, and fronted by magnificent quays, recall the prosperous days when Ghent, though owing allegiance to the Count of Flanders and the Duke of Burgundy, had such privileges and immunities as rendered it almost independent. In time of war all the burghers between the ages of 17 and 60 were enlisted and constituted a formidable army. The name of the great confederacy of the *Chaperons blancs*, or "Whitehoods," of Ghent was mighty in the land. The Counts of Flanders received their title at Ghent on the Marché du Vendredi. Two of the chief worthies of the city were Jacques Van Artevelde and his son Philip. The former, a brewer and leading citizen, took the part of Edward III in that king's claim to the French throne, while the Counts of Flanders took the opposite side. Edward considered the brewer of Ghent a most valuable ally. Jacques Van Artevelde was ultimately slain in a riot provoked by his design for setting up the son of Edward III as Count of Flanders. His son, Philip Van Artevelde, was Captain-General of the people of Ghent, and their leader in a civil war against the Count of Flanders. After a brilliant and victorious career he was slain in the battle of Rosbecque against the French, in 1382.

Ghent, which has been well termed "La Ville de Flore," is famed for horticulture, and exports yearly large quantities, to the value of over fifteen million francs, of araucarias, aspidistras, bay trees, laurels, azaleas, orange trees, palms and other hot-house plants to England, France, Germany

and America. There are more than 600 nurseries and other horticultural establishments. But Ghent is essentially an industrial centre, its principal manufactures being cotton and linen goods. It has a million and a half cotton and flax spindles, in addition to some 50,000 looms. The engineering works are also very considerable. Owing chiefly to its excellent canal communications, Ghent does a large trade in timber, coal, phosphates, and agricultural and horticultural produce.

Ghent, as we have said, boasts more public buildings of importance than any other town in Belgium, and any attempt to see them in less than a day would be foredoomed to failure. Even a full day suffices for little more than a summary survey of the leading features of this most important centre.

Of the two principal railway stations, the *Gare du Sud* is preferable as a starting-point in the perambulation of the city. Trams run to it at short intervals from the *Gare St. Pierre*. By following the tram-lines from the Gare du Sud up Rue de Flandre, one arrives at the *Memorial to Liévin Bauwens*, who introduced the spinning jenny invented in England.

To the right of it is the **Château de Gérard le Diable,** built by Sir Gerard of Ghent about 1245. The Gerard who gloried in the Satanic title was the son of a captain or military guardian of the Château des Comtes. Under the chapel is a superb crypt, which was used for stabling the knight's chargers (*admission*, p. 136). The statue in the neighbouring garden is in honour of the brothers *Hubert and Jan Van Eyck*.

From the castle it is but a few steps to—

The Cathedral Church of St. Bavon.

Admission.—Sundays and holidays from 10.15–11 and from 12–1, October–March; 10.15–11, 2.30–4 and 4.30–5.30, April to September. Other days, 10–12 and 2.30–4, October–March, and 10–12 and 2.30–5.30, April–September. Free except to the choir and crypt. For these give a small gratuity. Ascent of Tower, 2 fr. for 1 to 4 persons, and 50 c. for each additional person.

The choir is of the thirteenth century; the transept in the low church style of the sixteenth century; the tower fifteenth–sixteenth century.

The principal objects of interest include twelve tombs of bishops by the leading Flemish sculptors of the seventeenth and eighteenth centuries; eight large copper candelabra of the sixteenth and seventeenth centuries; richly carved mahogany

choir stalls dating from 1767; various marble altars and screens; magnificent copper doors; a superb pulpit, and numerous paintings, comprising masterpieces by Rubens, Pourbus, and the brothers Van Eyck. The gem of the collection is the *Van Eycks'* "Adoration of the Lamb," a work that was ten years in hand. The picture has a remarkable history, which very briefly is as follows:—

On March 6, 1432, it was placed with great ceremony in the Ghent Church of St. John, which later became the Church of St. Bavon. In 1775, the nude figures of Adam and Eve on two of the shutters were considered by King Joseph II to be unsuitable for a church; and were removed. In 1816 they were sold to the Museum at Brussels. Early in the nineteenth century the other shutters were sold to a broker, who disposed of them to an English collector for 100,000 francs, and by him they were sold to the King of Prussia in 1823 for 400,000 francs. They were placed in the Kaiser Frederick Museum at Berlin. Thus there remained at Ghent only the central part of the great picture.

In 1558, Philip II, having vainly attempted to acquire the masterpiece, commissioned Michel Coxie, the most famous artist of the time, to make a copy of it. In the course of the nineteenth century his copies of the pictures which had gone to Berlin were added to the picture at Ghent, as were also copies of the figures of Adam and Eve made by Victor Lagye, of Antwerp.

As soon as the Germans had invaded Belgium, the German art journals began to rejoice at the near reconstitution at Berlin of the Van Eycks' masterpiece in its integrity, but the guardian of the picture in Ghent at once hid it, and concealed it so well that during the four years of the German occupation it escaped the searches of those who were set to find it.

Then came retribution. As some reparation for the works of art destroyed at Louvain, Dinant, Ypres, Dixmude and elsewhere, the Treaty of Versailles provided for the delivery to Belgium of the panels which had so long been the pride of Berlin. The restitution was effected July 3, 1920.

The carving on the pulpit by *L. Delvaux* (1745) represents the World, plunged in the darkness of idolatry, awakening at the call of Time, who is displaying the Holy Scriptures. It is one of the finest specimens of Flemish wood-carving of the eighteenth century.

The **Crypt** (twelfth–thirteenth centuries) is the largest in Belgium. It contains a number of chapels, mausoleums and pictures.

On the north side of the statue in the centre of the Place St. Bavon is the *Flemish Theatre*. On the west side is the **Cloth Hall,** or Wool and Cloth Market (1425), with the Official Enquiry Office, below which are the fine **Rathskeller** (municipal cellars), now a café.

Placed on a corner of the Cloth Hall, in honour of Belgium's allies in the Great War, is a large plate made of copper abstracted from the metal which the Germans had requisitioned. Upon it is inscribed its object, its promoters, and its source—"Aux Alliés de la Belgique, la Société d'Histoire et d'Archéologie de Gand à l'aide du cuivre soustrait aux réquisitions allemandes 1914–1918."

At the top is the Belgian coat of arms. At the bottom are a cock representing France; a lion, Britain; a wolf, Italy; an eagle, the United States of America. The coat of arms of each of these nations is also reproduced.

The **Belfry,** 310 feet high, is partly very ancient and partly quite modern. The lower portion to some six feet above the lintel of the highest window was constructed in 1338; the portion above in 1912–1913. In the two topmost storeys are the fifty-two bells of the chime. Nearly all date from 1660. The heaviest, called Roland, weighs nearly six tons. (*Admission to the Belfry and its Museum through the Cloth Hall,* 8.30–11.15, 2–5.15 (to dusk in winter), 1 *fr. per person. There is a lift from the first to the fourth story*).

It is said that when the Duke of Alva proposed to the Emperor Charles V that he should destroy the city, which had been among the foremost places in the Low Countries to resist Spanish tyranny, the Sovereign took him to the top of the belfry, and, showing him the city spread out beneath, asked: "Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?" (How many Spanish skins would one need to make a glove of this size?)

On the north side of Place St. Bavon and to the left of the Flemish Theatre, in the Marché au Beurre, is the **Mammelokker,** formerly the entrance to the city prison. It was built in 1741, and derives its name from a bas-relief on the front representing Cymon the Roman, condemned to death by hunger, being suckled by his daughter, who has come to visit him in prison.

In the Marché au Beurre also is the entrance to the **Hôtel de Ville.** (*Admission: every day,* 10–4 *from October–March;* 10–6, *April–September,* 50 *c. each person, but minimum,* 1 *fr.*) The portions shown are the Great Hall of the Sheriffs; the Marriage Hall (formerly the Chapel); the Municipal Council Chamber; the Collace Hall or Committee Room; the Great Hall of the States of Flanders; College Chamber of the States of Flanders; and two underground prisons formerly used for the confinement of vagabonds. The building pre-

sents an unfinished Gothic front (1518–1560) to the Rue Haut Port, and a Renaissance front (1595–1622) to the Marché au Beurre.

Within sight of the Town Hall is the oldest church in Ghent, the **Church of St. Nicholas** (twelfth–fifteenth centuries). It contains pictures by N. de Liemaecker, E. Quellyn, A. Van den Heuvel, J. Artois and J. Van Cleef. Behind the church is the former Dominican Convent.

The western entrance is in the *Marché aux Grains*, on the opposite side of which is the **Post Office** (1910). The bridge by the side of the Post Office is *Pont St. Michel*. The houses to the left of it were built in 1912–1913, upon plans based on ancient designs. The visitor should stop for a moment at the staircase on the right of the bridge, and turn round in order to view the remarkable spectacle of five important public buildings in almost a straight line of only some 600 yards—the Post Office, St. Nicholas's Church, the Belfry, the Cloth Hall and the Cathedral.

From the bridge there will be seen, away on the right, the Keep of the Counts' Castle (p. 142), rising above the Fish Market, while in the foreground are the handsome façades of the buildings on the quay. The view to the left comprises the choir-chapels and sacristy of **St. Michael's Church** (fifteenth–seventeenth centuries). The fine lines of the interior and the skilful blending of the materials are much admired. There are pictures by *A. Van den Heuvel*, *J. Van Bockhorst*, *J. C. François*, *A. Lens*, *Philippe de Champagne*, *G. Segers*, *J. Van Cleef*, and *G. de Paelinck*; "The Miraculous Cure," by *J. Van Oost the Elder* (1626); "Ste. Catherine," by *G. de Craeyer*, and "Christ on the Cross," by *A. Van Dyck*.

At this end of the bridge there is, on the right, the **Lynx**, a house built towards the end of the Romanesque period. Its original principal façade was replaced in 1662 by a Renaissance façade. The side dates from about 1200. At the foot of the steps here, connecting the bridge with the Quai au Blé, one can look through a grating into the Crypt of the Lynx, constructed about 1200.

About half-way along the **Quai au Blé**, there is, on the left, Pensstraat or the *Rue aux Tripes*. A point near its corner house commands an excellent view of the opposite quay, the **Quai aux Herbes**, the most beautiful quay in the world. Next to the back of the Post Office is the **Maison de la Corporation des Francs Bateliers** (Free Watermen's House)

dating from 1531, and considered a masterpiece of the civil architecture of the later Gothic period. Alongside are the **Maison des Mesureurs de Grain,** or Cornchandlers' House (1698), the **Maisonette du Tonlieu** (Toll House), dating from 1682, and by its side the **Maison de l'Etape** (1200). Ghent merchants formerly enjoyed the privilege of the " Etape " in regard to grain ; that is to say, a portion of all grain entering the town was sold publicly—which was considered a precious privilege in time of famine. This Maison de l'Etape or Grain House was the storehouse for the " public " grain.

At the north end of the quay, bordering on the Marché au Foin, is another *Spyker* or entrepôt, dating from about 1200 and restored a few years ago.

On the Quai au Blé is the **House of the Unfreed** (non-franc) **Watermen** (1740). It has a Louis XIV front which is surmounted by a gilded ship.

At the bridge beyond Pensstraat or the Rue aux Tripes, the Quai au Blé is succeeded by the Rue Jean Breydel, the site of the **Musée des Arts décoratifs et industriels** (*admission, see* p. 136), and of *La Pomme d'Or,* once a large inn that lodged royal persons, among them being Peter the Great, who was here in April, 1717.

Soon, at the end of Rue Jean Breydel, there are on the right the *Pont de la Décollation,* on which criminals used to be decapitated, and the **Château des Comtes** (*admission,* 1 *fr. see* p. 136). The Castle of the Counts of Flanders dates from 1180, except a portion of a ninth-century keep which forms the cellar of the present keep. Architecturally and historically, this is one of the most remarkable and interesting public buildings in Belgium. From the top of the tower may be obtained one of the finest views of the town. The different parts of the Castle are numbered, and these numbers are repeated in a Guide on sale at 1 fr.

The line of Rue Jean Breydel is continued by the *Avenue de la Cour,* in which, at the first turning on the right, is the *Petite Avenue de la Cour.* From the point where this touches the water there is a good view of the palace side of the Château des Comtes.

By turning left at the end of the Avenue de la Cour, one arrives at the **Mont de Piété** (municipal pawnbroking establishment), appropriately situated in Rue d'Abraham. It dates from 1621, and the façade is in the Renaissance style. The

street at the side of it (Rue du Lac) soon leads into Rue de Bruges. In this thoroughfare, which goes westward (left) from Rue Jean Breydel, is the **Church of the Barefooted Carmelites,** an important Order of the Romish Church. It dates from 1712, and all the fittings—doors, panels, confessionals, altars, pulpit and roof-loft—are of the same period, forming a fine Louis XIV collection.

At the farther end of Rue de Bruges, an opening on the right gives access to Place Ste. Elizabeth, to the right of which are the Place du Béguinage and the **Church of Ste. Elizabeth,** formerly the Church of the Béguinage, which institution left these premises in 1874, and established itself at Mont St. Amand, a suburb of Ghent (*see* p. 149).

By continuing the line of the long sides of the church, one enters Rue du Béguinage, which leads to the *Boulevard du Béguinage*, at a short distance to the right of a statue of J. Guislain (1797–1860), a great mental specialist. Leftward from the statue Rue des Contributions leads to a bridge over the Coupure, a continuation of the Bruges Canal (to the right), and to the vicinity of a flax-spinning factory employing some 3,000 persons.

The Boulevard du Béguinage extends to the **Rabot,** a fortified lock constructed (1489) by the burghers of Ghent after they had forced Frederick III, Emperor of Germany, and his son Maximilian to raise the siege of the town.

From the Rabot the Rue du Rabot runs to Place Ste. Elizabeth (*see* above).

By going from Place Ste. Elizabeth along the Rue du Rabot, one finds on the right the *Rue du Prince*. By bearing to the left at its farther end, and thence going ahead again along Rue d'Argent, one arrives at a bridge over the river *Lièvre*, on the farther side of which, close to the bridge, is the *Monastery of the Austin Friars* (seventeenth century). Opposite are the Firemen's Barracks and the *Fine Arts School*.

Along the side of the latter is Rue Ste. Marguerite, which, followed towards the right from Rue de l'Académie, soon leads to Rue Longue des Pierres. There turn left, and almost at once there will be seen on the right the **Archæological Museum** (*Sundays and holidays* 10–1, 2–4, *free. Other days, April–September*, 10–6; *Oct.–Mar.*, 10–4; 50 *c. per person*). The Museum has a large and perhaps unrivalled collection of curiosities of the old trade guilds and corporations; iron and glass works of art; brass tomb-plates;

the coat of the master-at-arms of Archduke Albert and Archduchess Isabel (the finest piece of embroidery of its kind in the world); tracings of mural paintings (1346) representing a portion of the communal army of the time of Jacques Van Artevelde; a standard of Ghent (1483); six gilt and enamelled silver placards by the celebrated goldsmith, Corneille de Bondt (1482).

Continuing the line of Rue Ste. Marguerite is Rue de la Monnaie, having at its farther end the Château des Comtes (p. 142). As late as the eighteenth century the adjoining **Place Ste Pharaïlde** was the scene of the execution of criminals, sentenced by the Courts sitting in the Castle. Worthy of notice are the fine **Old House-Fronts.** Towards the left, on the west side, are three of the seventeenth century; to the right of these are two façades of the former **Wenemaer Home for Old People** (1564), and then a façade of 1581. On the south are the façade of the Fishmarket (1690) and four façades of 1581. The house in the centre is of 1737. On the east side are houses of the seventeenth century.

Nearly in a line with the bridge is *Quai de la Grue.* At the farther end of the quay is a bridge (Pont du Laitage) which leads to the *Place du Canon,* where stands **The Great Cannon,** dating from about 1450 and popularly called "Mad Meg." It has a length of 16 feet 6 inches, and a calibre of 2 feet 1 inch. The weight is 34,166 lb., that of the stone shot, 708 lb.

Adjacent is the **Marché du Vendredi,** the spot where the men of Ghent took up arms in the Middle Ages. In the centre is the **Statue of Jacques Van Artevelde,** of the fourteenth century, the great popular hero of Ghent. On the left is the *Vooruit,* the Socialist headquarters (1897–1900). At the extreme point on the right is Rue des Peignes, at the corner of which is the Tanners' Guild House, or **Maison des Tanneurs** (1480). No. 18 in Rue des Peignes was occupied by the famous painter, Gaspard de Craeyer (died 1668). It has been much altered since his time.

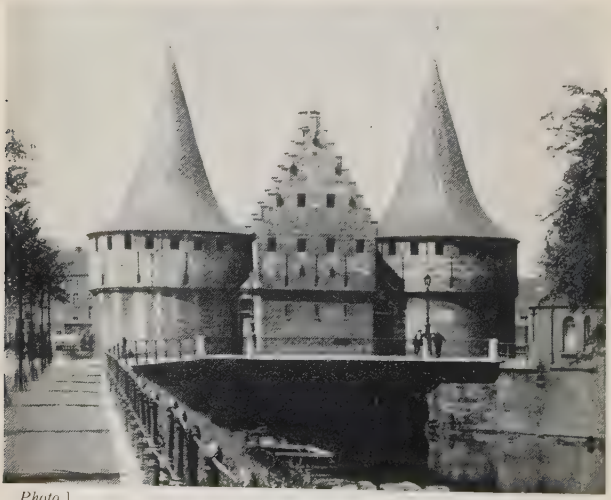
To the left of the street is the **Church of St. Jacques.** The principal front and tower date from the end of 1200; other parts are fifteenth-century Gothic. The pictures comprise *N. de Liemaecker's* (Roose) "St. Ambroise Reprimanding Prince Theodose"; *J. Bockhorst's* "Martyrdom of St. Jacques"; *G. de Craeyer's* "Members of the Order of the Trinity ransoming Christian captives"; *J. de Cleef's* "Trini-

Photo,] [*E. N. A.*

ST. BAVON'S CATHEDRAL, GHENT.

E. Sacré,] *[Ghent.*

CHÂTEAU DES COMTES, GHENT.



Photo,] *[E. N. A.*

THE RABOT, GHENT.

tarians buying Slaves," and *G. de Craeyer's* "Virgin interceding with Christ for the Healing of the Sick." To the left of the high altar are a curious tabernacle of the latter half of the sixteenth century and a tomb of 1636.

When standing with back to the east end of the Church of St. Jacques, one has towards the right **St. John's Church,** in which Anglican Church services are held, and towards the left is the **Library** of the city and of the university, in the former Church of the Abbey of Baudeloo, built in 1613. It contains nearly half a million books and some 2,000 manuscripts.

Facing the farther end of Rue des Peignes is the *Royal Flemish Academy* (1746). It is in *Rue Royale*, which, followed to the right, leads to the Sablon, the site of a monumental pump, erected in 1810.

Continuing as nearly as possible the line of Rue Royale, one will shortly enter a thoroughfare running right and left, the former part known as *Haut Port*, the latter, *Bas Poldre*. In front towards the right is the **Conservatoire,** the Royal School of Music, established in four ancient buildings, viz., the Grande Faucille (thirteenth century), the Hall, with the low façade (1481), the Great or White Moor, about 1476, and the Black Moor of the same date.

On the left side of the Conservatoire is the Rue du Refuge, a narrow thoroughfare, which turns to the right and becomes Rue du Seminaire. Here, standing back on the right, guarded by great iron gates, is the interior court (**Arrière Faucille**) or the **Achter Sikkel** ("Rear Sickle") of the manor-house of the Van der Sikkelen family, who resided here till the first half of the sixteenth century. Over the well is built, on columns, a domestic chapel leaning against one of the towers.

On the south side of Place St. Bavon, almost opposite Rue du Seminaire, is *Rue de la Croix*, in which the second turning on the right leads to Rue du Hainaut, continued by *Rue des Foulons*, the site of the *Palais de l'Université*, erected in 1826. The street ends at the *Rue des Champs*, in which, on the left, is the **Hôtel d'Hane de Steenhuyse** (1768), where Louis XVIII, King of France, lived during the "Hundred Days" (March 20 to July 8, 1815). His ministers and the court officials occupied the neighbouring houses. By following to the left the Rue des Champs, one is led to Place de

Commerce, just above the *Palais de Justice.* At once turn right, and in a few yards cross the river *Lys* by Pont des Récollets, from which a quay of the same name goes to the left, and is succeeded by the Quai aux Tilleuls. This at its farther end is connected by Pont Ste Agnes, over the Coupure Canal, with Quai de la Biloque. From this there goes off to the right first *Rue Kluyskens* and then the *Boulevard des Hospices.* Between these two thoroughfares are various important medical institutions, and the boulevard is the site of the former **Byloke Abbey,** in which the Museum of Antiquities is to be installed. The principal portion of this assemblage of remarkable buildings dates from the fourteenth century. The pointed façade of moulded bricks is a masterpiece. (See it from the west on the boulevard.) Before this beautiful façade is the house of the abbess, dating from about 1616, with an open gallery. Behind the Gothic building is a fine cloister with a first story. It dates from 1662. The room on the first floor of the principal building is specially worthy of notice. Its remarkable features include semicircular vaulting, a fourteenth-century mantelpiece and mural paintings. At the point where the Boulevard des Hospices connects with the quay, Pont de la Lys leads to the *Avenue de l'Yser* (formerly Boulevard de la Citadelle). This is continued by *Boulevard Charles de Kerchove.* A fountain also commemorates Count Charles de Kerchove, a former burgomaster.

To the right is a noble **Park,** which occupies the site of the Citadel, built in 1822–1830, after the fall of Napoleon. The Duke of Wellington made frequent inspections while the works were in progress.

The park contains the *Palace of Fêtes* (1912), one of the largest in the world, and—

The Fine Arts Gallery.

Admission.—Free Sundays and holidays; other days, 1 fr., 10–12.30 and 2–4, October–March and 10–12.30 and 2–6, April–September.

In the entrance hall are two fine pieces of Brussels tapestry: one is in five portions made by Urbain Leyniers, and marked with the " armes parlantes " of the Castellany of the Vieux-Bourg, established in the Counts' Castle, where the tapestries were originally hung (1717). The other piece, in four portions, was made by Pierre Van den Hecke (end seventeenth century). The right wing contains old pictures by Rubens,

Van Dyck, Jordaens, Fr. Hals, de Cleef, Nic. de Liemaecker (Roose), Rombouts, Duchatel, Van Utrecht, J. Bosch, A. Key, Pourbus, etc. In the left wing are modern paintings, of various schools : Claus, L. de Winne, Gallait, A. Baertsoen, X. and C. Decock, Vanaise, Comte de Lalaing, Maris, Cotter, Bergeret, Guthrie, Sauter, Zorn, Walton, Mac-Ewen. The gallery between the wings contains sculptures, including a colossal bas-relief by Jef Lambeau, " The Human Passions." Sculptures by C. Meunier, Aug. Rodin, Paul de Vigne, Vinçotte, A. Dillens, J. Lagae, etc., are to be found in the various rooms around.

By the side of the *Leopold Barracks*, standing to the left of Boulevard Charles de Kerchove, is the Avenue des Arts, connecting the boulevard with the **Plaine St. Pierre,** on which Wellington reviewed one of the detachments of the British army that took part in the battle of Waterloo.

The **Church of St. Peter** (begun in 1629 after plans by *P. Huyssens*) has a dome 186 feet high ; its pendants are ornamented with statues of Boecksent, de Sutter and Verschaffelt. Paintings by Jean Quellyn, Nic. de Liemaecker (Roose), G. de Craeyer, and G. Zeghers ; five fine choir screens, in wrought-iron, in Louis XV style, by Maniet, of Cambrai (1748).

Beyond the church is a school, at a corner of Rue *Neuve* St. Pierre (not Rue St. Pierre, which is by the side of the church). Rather more than half-way up this street is Rue Joseph Plateau, on the left. It is the site of a *University building* (Institute of Science), and leads to Rue Basse des Champs. This, followed to the right, soon brings one to the *Palais de Justice*. Here the first thoroughfare on the right is the *Rue Théâtre*. Just beyond the building which gives the street its name is the *Bourse*, in the **Place d'Armes,** where, on Fridays and Sundays, there is a great market of cut flowers and pot plants. About the middle of that side of the Place farthest from the Palais de Justice is a thoroughfare called *Marché aux Oiseaux*. It is only a short distance from the Gare du Sud, which will be reached by following the tram-lines.

Along the northern side of the station, in a line with Rue de Flandre, is Place du Comte de Flandre, ornamented with statues. Its line is continued by the Boulevard Frère-Orban, from which Rue des Cinq Vannes (first on left) leads to Longue rue des Violettes (to the left). Here is—

The Petit Béguinage.

This forms a little town of itself ; it is enclosed by walls, encircling streets and squares ; there are seven convents, and many of the private houses are each occupied by one or two Béguines or sisters. To the right of the church lie buried the remains of many dead and gone Béguines or nuns. The recluses who live here wear the same style of costume as their predecessors of the thirteenth century. The church, the chapel of Ste. Godelieve, the convent of St. Joseph (where the sexton of the church lives), and either the convent of Saint Bruno or that of Flowers should be visited. (*Fee, 2 fr.*)

At the farther end of the street is Place Van Artevelde, the site of the Church of *Ste. Anne.* At the left-hand upper corner of the Place is Quai Porte aux Vaches, at the farther end of which is Pont Van Eyck, over the Scheldt, followed by Pont de l'Abattoir over the Pêcherie canal. Immediately beyond the second bridge are—

The Ruins of the Abbey of St. Bavon,

scattered among which are the exhibits of the **Lapidary Museum** (*Sundays and holidays,* 10–1, 2–4 ; *December–February,* 10–12 *only* ; *free. Other days,* 10–4, *October–March* ; 10–6, *April–September,* 50 c.). The abbey was turned into a fortified castle and arsenal in 1540 by Charles Quint, in order to keep the people of Ghent in subjection. Interesting portions are the Romanesque lavatorium, sanctuarium, refectory, capitulary room, cellars (1177), Gothic cloister and well (1495). The objects collected here include fine examples of engraved figured tomb-plates, fifty-nine of which date from the thirteenth century ; also mosaic tilings, and sculpture of various periods.

Among those buried in the Abbey are John of Cleves and his wife, parents of Anne of Cleves, one of the six wives of Henry VIII of England. Of greater interest still to English visitors is the fact that John of Gaunt (Ghent), Shakespeare's "time-honoured Lancaster," was born here in 1340, his mother, Queen Philippa, having accompanied Edward III during his Flemish wars. Thirty years later the chapel in which he was christened was the scene of the marriage of Philip the Bold of Burgundy to Mary, daughter and heiress of the last of the sovereign Counts of Flanders. Charles V had most of the residential portions of the Abbey destroyed, and

on the site built a citadel, which was the prison of Counts Egmont and de Horn prior to their being sent to Brussels for execution. A full description of the ruins and of the exhibits will be found in a Guide written by the curator of the city's historical buildings.

From the Museum to the Station.—The latter can be soon reached by recrossing the two bridges, returning along Quai Porte aux Vaches, at its end turning to the right into Place Van Artevelde and thence continuing along Rue de la Gare.

From the Museum to the Grand Béguinage.—The Great Béguinage, established at Mont St. Amand in 1874 (*see* p. 143), can be visited thus : From the farther end of Rue de l'Abbaye, follow the tram-lines to the left. They will lead into the Chaussée d'Anvers, from which, at less than 300 yards from the railway viaduct, Rue d'Oostakker goes off on the right and contains the entrance to the enclosure.

The Grand Béguinage

was built in 1874 in the style of the fifteenth century. Its encircling wall encloses an area of nearly twenty acres, on which are three squares, eight streets, a church, a chapel, an infirmary, eight houses and fourteen convents, each with accommodation for thirty to thirty-five Béguines. The Church, the Chapel and the Convent of Holy Sophia can be visited from 7 a.m. to dusk, fee 2 fr. The most suitable time for a visit is just after a service.

EXCURSIONS FROM GHENT.

To Alost (Aalst).

Alost is seventeen miles by rail from Ghent, on the main line to Brussels. It is one of the oldest cities in Belgium, the records dating from A.D. 870. A large trade is carried on in textiles and hops. The population numbers 35,000 inhabitants. Of the three streets running into the town from the station, that on the left, Albert Liénartstraat, leads to the Grand' Place.

The **Church of St. Martin,** a fine specimen of Gothic, said to have been built by the architect of Amiens Cathedral, contains a celebrated picture by *Rubens*, representing St. Roch interceding for the plague-stricken town of Alost. Here also is the tomb of **Thierry Maertens,** the first Belgian printer, a native of Alost, who, in 1475, introduced the art into Belgium. The inscription on the tomb claims for him that he was the first printer in Germany, France, and the

Netherlands, an assertion respecting which the biographers of Gutenberg and Laurence Coster might have a word to say. In 1856, Maertens' fellow-countrymen raised a handsome statue to him on the **Grand' Place.** Here also are the **Belfry** and the former **Hôtel de Ville.** The belfry, reconstructed in 1407 and again in 1879, has on its façade the motto of the town—*Nec spe, nec metu* ("Neither by hope nor by fear"). Installed in the old town hall is the *Archæological Museum.*

From Alost to Brussels is a distance of nineteen miles.

To Grammont.

This small town, twenty-three miles from Ghent, owes its name to the hill upon which it stands—the Vieux Mont or the Grand Mont de Gérard. It possesses an Hôtel de Ville, many times burnt, but judicious restoration has preserved its primitive aspect. Other interesting structures are a charming Gothic fountain, the only one in the region, a church dedicated to St. Bartholomew, and a massive tower, a portion of the ancient fortifications. The Dierkost, as this is locally called, was formerly considered impregnable. Highly treasured is a silver cup in which wine is offered to distinguished visitors at the annual fête. A record of 1474 declares the curious custom to have existed from time immemorial.

GHENT TO ANTWERP.

The distance from Ghent to Antwerp is 31½ miles. The third station, twelve miles from Ghent, is **Lokeren,** a clean-looking and prosperous town on the right bank of the river *Durme.* The Church of St. Lawrence contains a remarkable pulpit designed by *Verhaegen,* and minor works of art. The only other station of importance between Ghent and Antwerp is **St. Nicholas,** situated in the midst of the fertile district called Pays de Waes, with a population of about 32,000. The market-place of St. Nicholas, half a mile from the station, is one of the largest in Belgium.

For **Antwerp,** *see* pp. 189–207.

GHENT TO TERMONDE AND MALINES.

These towns are on the route of tourists passing through Belgium for Germany direct.

Termonde (Flemish, *Dendermonde*; Hotels, *see* p. 15) is about nineteen miles from Ghent. It is situated in a marshy district at the confluence of the Dender with

Photo by] *[Delouel.*

MAISON DU ROI, BRUSSELS.

J. Nahrath & Co.,] [*Brussels.*

THE BOURSE, BRUSSELS.

J. Nahrath & Co.,] [*Brussels.*

THE CINQUANTENAIRE ARCH, BRUSSELS.

the Scheldt. It is attractive both to the artist and to the archæologist. Before the War it was a town of some 11,000 inhabitants. The manufacture of cotton bedclothes, rope and string are the principal industries. Its strong fortifications, having been dismantled, were again made serviceable in 1914, a proceeding which excited the anger of Germany. They have once more been made useless for defence. In 1667, Louis XIV besieged Termonde with an army of 60,000, but was forced to retire, for the townspeople laid the surrounding country under water, and flooded the invaders. In the war of the Spanish succession in 1706, Marlborough captured the town in a dry season, after a bombardment of ten days, in which the hoped-for stratagem could not be executed. In the recent war with Germany, Termonde was twice bombarded and suffered severely. Among the many buildings totally destroyed was the Court House (1750). The adjacent Hôtel de Ville, built in 1336, was partially wrecked. The condition of one of the pillars of the Church of Notre Dame indicates how narrowly that building escaped destruction.

In the Church of Notre Dame are a "Crucifixion" and a "Nativity," by *Van Dyck*, and above the high altar is the "Triumph of the Virgin," by *de Craeyer*.

The church of the Benedictine Abbey of St. Benoit attracts visitors by its beautiful altars.

Malines (**Mechlin**), sixteen miles farther from Ghent, is described on pp. 185–8.

BRUSSELS.

Aerodrome, Evere. Constructed and used during the War as a German air base; afterwards the terminus of the London–Brussels and other air routes.

American Belgian Chamber of Commerce, 46, Rue de Naples.

American Embassy, 193, Rue Belliard.

American Consulate-General, 3, Place Royale.

Baths.—*See* Swimming Baths, p. 154.

Belgian Passport Office, 111, Rue du Commerce.

British Chamber of Commerce, 44a, Rue du Trône.

British Embassy, 2, Rue de Spa (hours 11 to 1).

British Vice-Consulate, Rue du Bastion (*passports*).

Cabs.—By day, within the boundary (consult plan to be found in each cab):
(*a*) For distance not exceeding 600 mètres or 4½ minutes waiting, 2 fr.
(*b*) For each succeeding fraction of 200 mètres or 1½ minutes waiting, 10 c.
Midnight till 6 a.m., from April 1 to November 30, and from midnight till 7 a.m., from December 1 to March 31: supplement for every quarter of an hour, 75 c.
Luggage per hour and per package: 25 c.; maximum, 1 fr.
Taxis.—By day within the boundary:
(*a*) For distance not exceeding 375 mètres or 4½ minutes waiting, 1 fr.
(*b*) For each succeeding 166 mètres or 2 minutes waiting, 20 c.
At night or beyond the boundary:
(*a*) For distance not exceeding 300 mètres or 4½ minutes waiting, 1 fr.
(*b*) For each succeeding 125 mètres or 2 minutes waiting, 20 c.
Baggage per hour and per package: 25 c.; maximum, 1 fr.
Taxis sent back empty from beyond the boundary: 1 fr. 25 c. per kilomètre (⅝ mile) to be paid, counting from point of departure to the boundary of the town (radius).
The cab-driver expects a "pourboire" of 50 c. to 1 fr. beyond his legal fare.

Band Concerts.—Open-air band performances (free) are given daily in the Brussels' Park from 3–5 p.m. (April 15 to October), and in the Bois de la Cambre on Thursdays and Sundays from 3–4.30 (May 1 to September 30). In the summer band performances are given on the Grand' Place on Monday, Thursday and Sunday evenings.

Cafés in Brussels are numerous. German and Belgian beer can be had in nearly all, and English beer in many. Among them are the *Café des Mille Colonnes*, Place de la Monnaie; *Grand Café Central*, Place de la Bourse; *Café Joseph*, near the Bourse; *Café du Grand Hotel*, 29–31 Boulevard Anspach; *Café des Boulevards*, 1 and 2, Place Charles Rogier; *Café des Trois Suisses*, Rue des Princes; *Café de l'Hôtel Métropole*, Place de Brouckère; *Café Palais Royal*, Boulevard Adolphe Max (very large, and excellent music), etc. These Cafés sell principally drinks of various kinds, but ices, biscuits and similar light refreshments are also supplied. *Cabaret cinéma Artistique*, 53–55, Galerie du Commerce. *Kursaal*, Rue Neuve. **Pâtisseries,** or confectioners' shops, generally sell tea, coffee, milk, wines, liqueurs, together with fancy bread and butter and good cakes and pastry.

Ceremonies and Festivities.—*Carnival*, Quinquagesima (Small Carnival); Shrove Tuesday; Quadragesima (Great Carnival) and Loetare (Mid-Lent).
Brussels' Fair on the Sunday and Monday following July 13. Processions of the Shooting Societies and Popular games. Gymnastic tournament.

Opening of the Joy Fair (July and August), on Boulevard du Midi, the Saturday preceding Brussels' Fair.

National Festival, see below.

Military Fête (Troops review), April 8.

National Commemorative Ceremony of the Great War (November 11).

Ceremony in Commemoration of the Foundation of the Free State of Congo. Salute to the Flag of Tabora on the first Sunday of July (Grand' Place).

At the Monument of the Martyrs, on the fourth Sunday of September. Ceremony in commemoration of the 455 volunteers killed during the 1830 Revolution.

See also *Commercial Fair.*

Churches.—The following are the principal **English** services :—

Christ Church, 29, Rue Crespel, Avenue de la Toison d'Or. Sundays : H.C., 8 every Sunday, and 1st Sunday, 12.15, 3rd, 6 p.m. ; 11, Morning Prayer and Sermon ; 6, Evensong and Sermon.

Church of the Resurrection, 18, Rue de Stassart. Sundays : H.C., 8 a.m., and 1st Sunday, 10.15 ; 11 a.m., Matins and Sermon ; 6 p.m., Evensong and Sermon. Weekdays : Matins, 11 a.m. Holy days, H.C., 8 a.m.

Scotch Church, 22, Rue Bodenbroeck (corner Rue de la Régence). Sunday services, 11 a.m. and 5.30 p.m.

Church of Our Lady of Sorrows, 25, Rue Washington. Sundays : Low Masses, 6, 7, 8, 10.30 and 11.30. High Mass, 9. Benediction with English sermon and hymns, 3 p.m. ; in French, 4.30.

Clubs.—*Union Club* (British and American), 52, Avenue de la Toison d'Or ; *Cercle Artistique et Littéraire,* Wauxhall, Central Park ; *Jockey Club,* 1, Rue Guimard ; *Touring Club de Belgique,* 44, Rue de la Loi ; *Aero Club de Belgique,* 73, Avenue Louise.

Commercial Fair.—From the first Monday of April to the third Wednesday after the opening day. (*See* p. 179.)

Commercial Museum.—*Musée Commercial* 15, Rue des Augustins, abutting on the Place de Brouckère. Samples of various home and foreign products. Free information can be obtained respecting Belgian and foreign trade, specifications, customs, carriage of goods, and tenders invited. Leading trade publications, directories of Europe and America, and general commercial literature may be consulted free of charge. Daily, except Sundays and holidays, from 9.30 till 4.

Cook's Parties.—From Cook's Tourist Agency, 11 and 13, Rue de l'Evêque, conveyances start at 9.30 on Monday, Wednesday and Friday mornings from about June 1 to September 30 for drives round the city and to the principal places of interest therein. On Tuesday, Thursday and Saturday to the Battlefield of Waterloo. *See* p. 181.

Dutch Passport Office.—Rue René Dubreucq.

Fishing.—Good fishing can be had at the *Woluwé Ponds* (tram from Treurenberg, or Porte de Namur) ; *Rouge Cloître* (near Auderghem, tram from Bourse—Rue de la Loi) ; and *Watermael Ponds* (tram from Porte de Namur, or rail from Luxembourg station) ; and in certain parts of the canal at Brussels.

French Consulate, 38, Boulevard Bishoffsheim.

French Passport Office.—27, Rue des Ursulines.

Golf.—Royal Golf Club, Château de Ravenstein, Tervueren. Tram No. 40 from Porte de Louvain and No. 45 from Porte de Namur. By rail from the Luxembourg Station.

Hotels.—*See* p. 12.

Information Bureau (official, free), 10, Grand' Place, and the Tram shelter, Place de la Bourse (9-12 ; 2-6). Sundays and Public Holidays excepted.

National Festival.—A brilliant time in Brussels is during the National Festival, which begins on July 21 and lasts three days. It had its origin in the Belgian Revolution of the end of September, 1830, but owing to the uncertainty of the weather at that time of the year, it is held in July. There is a general cessation from business ; music goes on all day and nearly all night ; there are illuminations, decorations, fireworks, free theatrical performances, sports, processions and so forth ; while the Brussels' Pleasure Fair—which lasts six weeks—is then in full swing near the Midi Station.

Population.—The approximate population of Greater Brussels, including all its suburbs, is 750,000 ; or excluding suburbs, 177,000.

Postal.—General Post Office, Place de la Monnaie. Open from 8 a.m. till 7 p.m. on weekdays; closed on Sundays and holidays. Telegraph department open till 11 p.m. When the door is closed, an attendant will answer the bell.

Restaurants.—The most famous is the *Taverne Royale*, Rue d'Arenberg. Others well known are in the Boulevard Anspach, Rue Chair et Pain, Place de Brouckère, etc. *See* also under Cafés, p. 152.

Restaurants and Cafés in the Environs.—The *Jardin Victoria*, 4, Avenue Victoria, Bois de la Cambre; the *Laiterie* and the *Châlet Robinson* in the Bois; the *Château Rose* in the Forêt de Soignes; and others at the Petite Espinette and Tervueren.

Stations.—The three chief railway stations are the *Gare du Nord*, for Ostend, Antwerp and Liège, and also for Namur and the Ardennes; the *Gare du Midi* for Calais, Charleroi, Tournai, Mons, and southwards generally; and the *Gare du Quartier Léopold* or *Luxembourg* for Namur, the Ardennes, Luxemburg, Switzerland, and parts of Germany.

Swimming Baths.—*Brussels Bassin Populaire* (open air), Boulevard de l'Abattoir. Open May 1 to September 30.

St. Gilles Swimming Bath, Rue de la Perche (near Porte de Hal). Open all the year. Mixed bathing Saturday morning.

Ixelles Swimming Bath, Rue de la Natation, near Place Ste Croix. Open May 1 to December 31. Ladies: Tuesday afternoon and Thursday forenoon.

Schaerbeek Swimming Bath, 51, Rue Kessels, Schaerbeek. Open May 1 to December 31.

At St. Gilles, Ixelles and Schaerbeek (where ladies may swim two or three times a week) there are also good private warm baths. In all cases bathing linen is provided.

Swimming and warm baths, run by private enterprise, are the following: *Bain Royal*, 10a, Rue de l'Enseignement; *Bains St. Sauveur*, Rue Montagne aux Herbes Potagères, an up-to-date establishment provided with bowls and other games and amusements; and *Bains Economiques*, 115, Rue des Tanneurs. These are all open from 7 a.m. till 7 p.m., and on Sundays till noon.

Taverns.—A feature of Brussels is found in the numerous taverns, which are to the more pretentious houses what eating-houses are in England compared with hotel-restaurants. The cooking is less elaborate, and instead of the long-drawn *table d'hôte*, the guest has a choice of several *plats du jour* (dishes of the day), and can drink good English or Belgian beer with his meals, instead of the wine usual at the *table d'hôte*.

Theatres.—*Théâtre de la Monnaie*, in the Place de la Monnaie. Opera only. Ticket office open from 10 a.m. to 6 p.m. This is the Opera House, under municipal subsidy and control; it is well built, clean and excellently appointed. Tickets are sold on the understanding that should the performance advertised not take place, the ticket is available at the next performance of the same piece or else the money is refunded. Tickets should not be bought of touts.

Koninklyke Vlaamsche Schouwburg (or Royal Flemish Theatre). Its plays, in the Flemish language, are generally of the melodramatic order.

For lovers of varieties, the best music-hall is the *Palais d'Eté* in the Rue Grétry.

Folies Bergères, Rue des Croisades, Flemish comedies.

Théâtre Royal du Parc, in the Central Park, comedy. The French spoken here is very good.

Théâtre Molière, Rue du Bastion, dramas and vaudevilles.

Théâtre Royal des Galeries, Galerie St. Hubert, comedies. French "stars" are engaged.

Théâtre du Vaudeville, in Galerie de la Reine, broad comedies and farces.

Théâtre Royal des Capucines, Rue d'Arenberg, comedies, vaudevilles.

Théâtre de la Gaieté, Rue Fossé aux Loups.

Olympia, Rue Auguste Orts, comedies, vaudevilles, sketches, and frequently revues.

La Scala, Place de Brouckère, music-hall, sketches.

Alhambra, Boulevard de la Senne, operettas, revues, sketches.

J. Nahrath & Co.,] [*Brussels.*

PLACE ROYALE AND CHURCH OF ST. JACQUES, BRUSSELS.

J. Nahrath & Co.,] [*Brussels.*

PALAIS DE JUSTICE, BRUSSELS.

In booking seats at theatres, visitors should insist on the *number* of the seat appearing on the booking ticket.

Tramways.—Electric tramways traverse Brussels in almost every direction.

First and second class tickets are issued. **Second Class** is the front half of covered cars and the two front and two rear rows of seats in the open cars. Platforms are reckoned second class, except the rear platform of closed cars, which, with the back half of closed and the centre seats of open cars, are **First Class.** There is little real difference between the classes.

Correspondance, or transfer, tickets entitle the holder to travel on a line crossing or meeting that on which he takes the first ride. Tickets are also issued covering any distance on any two cars.

For a view of the city, the route *Laeken-Bois de la Cambre* is recommended; for the boulevards, *Nord-Midi* (by the Porte de Namur); for a pretty ride, *Schaerbeek-Bois* or *Treurenberg-Tervueren*. There is also a line from the Porte de Namur to Tervueren. The trip, by way of Avenue de Tervueren and the Forest of Soignes, is considered the prettiest ride round Brussels.

A Time-table –*Horaire des Tramways et Chemins de Fer Vicinaux*—is sold by newsagents. It shows the distinctive colours as well as the numbers of the cars. A street plan shows the routes.

PRINCIPAL PLACES OF INTEREST.

(*At Museums, entrance and cloak-rooms free.*)

Boulevard Anspach.

Bourse (Royal Exchange).

Collegiate Church of St. Gudule can, like most Roman Catholic Churches, be visited free before noon. Visitors are, of course, not allowed to walk about the building while service is in progress. On weekdays from 1 till 4.30, summer; 4, winter, the fees are: one person, 1 fr.; two or more persons, 50 c. each. Tower, one person, 2 fr.; three to five persons, 5 fr.

Brussels' Park, between the Rue Royale and the Rue Ducale, military music in summer daily, 3 to 5 p.m.; Sundays, 3 to 4.30 p.m.

Church of St. Jacques sur Coudenberg, Place Royale.

Church of St. Nicholas, between the Rue au Beurre and the Rue des Fripiers.

Church of the Sablon, Rue de la Régence.

Colonne du Congrès, Rue Royale. View from summit. Grave of Unknown Warrior.

Errera Museum, Art and Applied Art Library, 12, Rue Royale. Monday, Saturday, 3–7; Thursday, 5–9; Sunday, 9.30–12.30.

Hôtel de Ville, Grand' Place. Saturdays, Sundays and fête days, 9–12. Other days, 9–4.30, April to November; rest of year, 9–3. Fee, 50 c. Tower (finest view in Brussels), 50 c.

Houses of Parliament (*Palais Législatif*), Rue de la Loi. Out of session, 10–4, April 1 to October 31; 10–3, November 1 to March 31; from 10 to noon, when closed for sessions in the afternoon. Fees: 25 c. Sundays, 50 c. weekdays.

Jardin Botanique, Rue Royale, free 8 a.m. till dusk. Hot-houses and Forestry Museum, 12–4.

Maison du Roi (Communal Museum), opposite the Hôtel de Ville, free Saturdays, 10–1; Sundays, 10–12. Other days, 10–4; winter, 3.

Maisons des Corporations, Grand' Place.

Manneken Statue, corner of the Rue de l'Etuve and Rue du Chêne.

Monument Anspach, Place de Brouckère.

Monuments by Constantin, Meunier, Rousseau, etc., in the Square Ambiorix, near the Cinquantenaire Park.

Monument of the Human Passions and **Archway of Belgium Independence** in the Cinquantenaire Park.

Monument des Martyrs, Place des Martyrs.

Musée de Peinture Moderne (Picture Galleries), Place du Musée. As Palais des Beaux Arts, but closed on Wednesdays.

Musée du Conservatoire de Musique, 11, Rue aux Laines, Monday and Thursday, 2–4.

Pavillon Chinois and **Japanese Tower** at Laeken, 10–4, except Sundays and holidays.
Musées, Cinquantenaire Buildings, free, closed Fridays. Other days, open 10–5, April 1 to September 30. Rest of year, 10–3 or 4.
Musée Wiertz, Rue Vautier, free, as Palais des Beaux Arts, closed on Wednesdays.
Museum of Armour and Arms, Porte de Hal, open daily, 10–5 (winter till 3 or 4).
Natural History Museum, Parc Léopold. Closed Saturdays. Other days, open 10–4, April 1 to September 30. Rest of year, 10–3.
Palais de Justice, opposite end of the Rue de la Régence. 9–4, 50 c. With ascension to the dome at 9.30, 11, 1.30 and 3, 1 fr.
Palais des Beaux Arts (Ancient Paintings and Sculptures), Rue de la Régence, free. Closed on Tuesdays. Other days, open 9.30 to 5, April 16 to September 30. Rest of year, 9.30 to 3 or 4.
Parc Léopold with modern University buildings.
Statues of Counts Egmont and Horn, Square du Petit Sablon.
Statue of Godefroy de Bouillon, Place Royale.
Statue of Peter Pan, Parc du Palais d'Egmont, Boulevard de Waterloo. A replica of the statue in Kensington Gardens, presented to Belgium by Sir George Frampton, R.A., in 1924.

EXCURSIONS IN THE NEIGHBOURHOOD.

Royal Palace of Laeken.
Bois de la Cambre, a woodland park, accessible by tramway.
Battlefield of Waterloo, by rail, motor coach, tram or carriage.
Groenendael and the **Forest of Soignes.**
Tervueren. Park always open. (Congo) Colonial Museum closed on Fridays. On Sundays and holidays, *opens* half an hour *later* than usual, and on Saturdays and the eve of holidays, *closes* an hour *earlier* than usual. With these exceptions the Museum is open, April 1 to September 30, from 10 to 5; October 1 to March 31, from 10 to 4.

BRUSSELS

(French, *Bruxelles*; Flemish and German, *Brüssel*), the metropolis of Belgium, universally acknowledged to be one of the brightest and pleasantest of capitals, occupies a central position in the country, and is situated on the little river Senne. The name is derived from Broeckzele: Broeck (marsh) and Zele (princely residence), thus, "a palace on the marsh." Brussels is divided into the **Upper Town** and the **Lower Town.** The former is the fashionable quarter, with the handsome streets and houses inhabited by the aristocracy. The Lower Town, or Old Brussels, is the city proper, the Brussels of mediæval times, inhabited by the citizen and commercial classes. Throughout the greater part of its course through the city the Senne is arched over, and flows beneath the Boulevards Emile Jasqmain, Anspach, and Maurice Lemmonie, its course in traversing the city being from the Gare du Nord to the Gare du Midi.

The inner town, comprising the upper and lower town, is surrounded by a circle of boulevards. Outside the boulevards suburbs have arisen that exceed the inner town in extent and population, and are daily increasing. The fashionable quarters stretch from the circular boulevards towards the

south-east and north-east. Within the boulevards the inhabitants number about 177,000; including all the inner and outer suburbs, about 750,000.

The educated classes in Brussels speak principally French; the bulk of the lower middle class and the working people speak Flemish.

In its gaiety and bustle, the number of its visitors and the provision made for the reception and amusement of the many foreign guests who contribute so much to its prosperity, the Belgian capital somewhat resembles the French capital. But Brussels is essentially a residential rather than an industrial town.

The principal manufactures have to do chiefly with the luxuries of life—lace, leather goods, motor bodies and carriages, carpets and furniture, etc. The production of lace in Brussels is valued at 50 million francs per annum.

The origin of Brussels dates back to the sixth century, when a colony of fishermen took possession of St. Gery, an island of the Senne. The name of this first settlement is still preserved in the Place St. Gery. In the tenth century Duke Charles of Lower Lorraine took up his residence here, and caused the remains of Ste. Gudule, who had died in 712 at Hamme, not far from Brussels, to be transported to the chapel of his castle. In the next century, when the principal church was erected and dedicated to St. Michael and Ste. Gudule, the remains were removed to that building, and from that time Ste. Gudule was regarded as the patron saint of Brussels.

The city was for centuries under feudal counts and dukes, many of them foreigners. Under the Burgundian House a number of French knights and nobles took up their abode in Brussels, introducing the language and customs of their native land; thus the French tongue became the recognized language of the aristocracy, while the citizens remained Flemish, alike in language and manners. Under the Habsburgs, Brussels rose in splendour and opulence. Philip II made it the capital of the Flemish provinces and the seat of government under the Regent, Margaret of Parma. The citizens of Brussels were the first to revolt against the Spanish domination, but they were ultimately obliged to submit. After suffering much during the wars of Louis XIV and his successor, Brussels saw the return of happier days, between 1741 and 1780, under the milder rule of the Empress-Queen

Maria Theresa and her appointed viceroy in the Netherlands, Archduke Charles of Lorraine. During the revolutionary and Napoleonic period the city continued to rise steadily; and subsequently, especially after the Revolution of 1830, the result of which was to make Brussels the capital of an independent and flourishing kingdom, its fortunes have been in the ascendant.

Brussels and the War.

During the Great War Brussels was happily spared the horrors of a bombardment, the ruin wrought by incendiary grenades, and pillage by a military rabble. But it had to endure subjection to the invaders. At 11 o'clock in the morning of August 20, 1914, German emissaries bearing white flags presented themselves at the Porte de Louvain, at Brussels. The parlementaires were received by the burgomaster, M. Max, and two aldermen (*échevins*). The preliminaries of the occupation were discussed, and terms were agreed upon. They included the maintenance of the municipal organizations. Thus M. Max retained his proud position—but not for long. He was too stiff-necked. On September 27 he was arrested. That he might be always at his post, always at hand to uphold and defend the liberties of the citizens, he had slept at the Town Hall. After his arrest, his place was taken by M. Lemonnier, and when the latter was imprisoned he was succeeded by M. Steens.

The spirit animating the burgomaster and the *échevins* is indicated by the fact that the German flag never flew over the Town Hall. When the German authorities insisted that they must have the use of the great flag poles, these were handed to them cut in pieces.

The like spirit animated the people. When, despite the protests of Burgomaster Max, the German authorities compelled the inhabitants to remove patriotic emblems, these were carried into churches. When in 1916 the Germans forbade the observance of the Belgian Independence Day as a holiday and ordered the shops to remain open, the letter of the ordinance was observed. The shops were thrown open, but the windows were empty, except where something ridiculing the invaders was displayed. Crowds thronged the streets and made them a mass of green—the colour of Hope. Men had it round their hats and in their buttonholes. They wore green ties and flourished green

handkerchiefs. The women who were not dressed in green from head to foot wore green hats and carried green sunshades. Thousands thronged round the Cathedral, where Cardinal Mercier preached a scathing sermon, which was followed by the singing of *La Brabançonne* to the accompaniment of the great organ. Next day the city was fined a million marks.

Through the City.

The itinerary which follows will lead the stranger to all the principal objects of interest with the minimum amount of travelling.

Being on the tram-line between the *Gare du Nord* and the *Gare du Midi*, and also having tram connection with the *Gare du Quartier Léopold* or *Luxembourg*, as well as with practically all other parts of the city, a very convenient starting-point is—

The Bourse,

a highly-decorated building in the Louis XIV style, designed by the architect Suys, and opened in 1874. (*Visitors are admitted from* 9–11.30. *During business hours*, 12–3, *they are only allowed in the public vestibule: entrance in Rue du Midi.*) Closed on Saturday and Sunday. Wednesday is the busiest day. In the early afternoon of that day, the footways in front of the cafés in the vicinity of the Bourse are filled with Stock Exchange men discussing business on the sidewalk. A flight of steps leads to the richly-ornamented portico, embellished with allegorical figures by *Jacquet*. The sculpture on the façade represents Belgium surrounded by Commerce and Manufacture; with other figures, also by *Jacquet*, and, on the side, work by *Rodin*. The large hall is in the form of a Latin cross, and is surmounted by a dome supported on twenty-eight pillars. Above is a gallery approached by two marble staircases. Four million francs (£160,000) were spent on this building.

In Place de la Bourse, in front of the building, is a glazed tramway waiting-room, used as the branch office of the Official Free **Information Bureau for Tourists.**

While facing the main entrance to the Bourse, one has the Gare du Nord on the left (about ten minutes' walk) and the Gare du Midi on the right (about thirteen minutes distant).

At the rear of the Bourse is the **Church of St. Nicholas,**

in the Rue au Beurre, almost surrounded by houses. Forming part of its walls is Brussels' earliest belfry. The church contains a few interesting pictures—the Virgin and Child, by *Rubens*; the Liberation of St. Peter, and a St. Roch by *Van Orley*; Joshua Fighting against the Amalekites, by *Sneyer*, and other works.

As one passes from the rear of the Bourse to the church, the **Central Post Office** is about two minutes away, on the left, along Rue des Fripiers.

A few yards from the church is—

The Grand' Place,

the daily scene of the Marché Matinal (the Early Market). Every morning, Sundays and weekdays alike, peasants bring to it, in all sorts of conveyances, from the motor to the donkey-cart and dog-cart, the daily supply of fruits and vegetables for the city's shops. The products cover the Grand' Place and the adjacent streets. The sale begins at 4 o'clock a.m. in the summer and at 6 o'clock in the winter, and is soon over. At 8 o'clock all is cleared away and the site is cleaned. Then the sellers of flowers set up their stalls, and on Sundays there is added to the flower market the market of small animals and birds, especially of pigeons, of which there are hundreds on sale. All the market scenes captivate visitors interested in the daily life of the city.

The great square and market-place of Brussels is also of interest through its association with many important historical events. Its story, indeed, is interwoven with that of the history of the city. It has been the centre of its political, economic and social life, for the market-places of the cities of western Europe have been what the Agora was to Athens and the Forum to Rome.

The election of magistrates, the inauguration of sovereigns, discussion of the interests of the city, the promulgation of laws and regulations, uprisings of the populace, executions on the scaffold—all have had place here as well as the transactions of a market.

The chief building in the square is—

The Hôtel de Ville.

Admission.—The interior is open Saturdays, Sundays and Fête-days, 9–12; other days, 9–4.30, April to November; rest of year 9–3; fee, 50 c.

This is the finest civic edifice in Brussels. It consists of

J. Nahrath & Co.,] [*Brussels.*

THE HOUSES OF PARLIAMENT, BRUSSELS.

Photo by] [*Delouel.*

COLONNE DU CONGRÈS, BRUSSELS.

two main buildings, one facing the Grand' Place, the other the Rue de l'Amigo. The former is in the Gothic style of architecture; the latter in the style of Louis XIV. The greater part was erected between 1402 and 1444, the tower being added in 1454. The spire is 364 feet high, and is surmounted by a gilded statue, nearly sixteen feet high, of St. Michael, the patron saint of the city. The building encloses a court, with two fountains, each adorned by a river god, symbolizing respectively the rivers Scheldt and Meuse. The architect was *Ruysbroeck*. The halls, landings and corridors contain some interesting pictures, such as *Stallaert's* "Death of Everard T'Serclaes, Seneschal of Brussels in 1388"; *Cooman's* "Defeat of Attila and the Huns in the Battle of Chalons, A.D. 451"; and a series of portraits of Spanish kings and royal personages. In the **City Council Chamber,** on the first floor, the death warrant of Egmont and Horn was read to those nobles in 1568. The walls are adorned with tapestries after *Janssens*. The subjects are: The Abdication of Charles V (1555); the Coronation of Charles VI at Aix-la-Chapelle (1718); and the "Joyeuse Entrée" of Duke Philip the Good of Burgundy (1430), on the conclusion of the treaty between the Duke and the citizens. In the **Maximilian Room** and the Ante-Chamber are Brussels tapestries, forming part of a set designed by Charles Lebrun to illustrate the life of Clovis. In the **Gothic Hall** are modern tapestries, illustrating the principal trading guilds of Brussels. The archives are in the second storey, and include many important historical documents. A fine view of Brussels and its environs is obtained from the summit of the **Tower** (50 *c.*), from which on a clear day the Belgian Lion Monument on the field of Waterloo can be descried. The tower consists of three pierced storeys.

During a two-days' bombardment ordered by Louis XIV in August, 1695, the Hôtel de Ville suffered great damage. The portion running along the Rue de l'Amigo was completely destroyed. The tower and the walls of the Gothic portion of the building remained standing. Neighbouring buildings also were struck by the cannon balls. On the morrow of the disaster the citizens began the work of rebuilding, and between 1696 and 1700 the structures around the Grand' Place rose from their ruins more beautiful than before. The rebuilding of the upper portion of the tower in 1841 was the prelude to the restoration of the whole of the Hôtel de

Ville, a work completed in 1900, with the exception of the roofing.

On the north-west side of the Grand' Place, opposite the Town Hall, is—

The Maison du Roi,

or *Halle au Pain* (Flemish, *Broodhuis*), built between 1514 and 1525. The building was completed after plans by the City architect, M. Jamaer, who based his designs on the old building itself and on other works of Van Pede, the original architect. It was called the "King's House," as having been the meeting-place of the ruling councils. The name Broodhuis arises from the fact that the official inspectors of bakers' weights, material, stock-in-trade, etc., formerly had their headquarters here.

On the second floor is the **Musée Communal,** or municipal museum of Brussels. (*Admission,* p. 155.) This museum is at once a record of the artistic and industrial productions of Brussels, and a collection of models for the instruction of the artist and manufacturer. The treasures of the museum include a collection of pictures of the Dutch, German, and Italian Schools; various views of Brussels; architectural models of the tower of St. Nicholas, the tower of the Hôtel de Ville, the Maison du Roi, etc.; books, manuscripts and engravings; old Belgian medals and coins, flags and banners, porcelain, metal work, etc.

Round the Grand' Place are also the old Trade or Guild Houses, or—

Maisons des Corporations.

Those in a line with the Maison du Roi and to the left of it, between Rue Chair et Pain and Rue au Beurre, are more simple than the rest, but yet they display the characteristics of the three orders which distinguish all the architecture of the houses of the Grand' Place. Going leftwards from the Rue au Beurre, the first two houses—the Roi d'Espagne—belonged to the Bakers' Guild. The next five belonged respectively to the Grease Merchants, Cabinet Makers and Coopers, Guild of Archers, Watermen, and Mercers. The first house to the left of the Hôtel de Ville was the residence of the official who had to see that effect was given to judicial sentences. From the upper part of the house he viewed executions. The house was rebuilt in 1897, and the colonnade was then introduced to facilitate traffic. The next house,

with the sign of the swan, was originally an inn and afterwards the headquarters of the Butchers' Guild. Adjoining it is the Maison des Brasseurs (*Brewers' House*), with a gilt equestrian statue of Charles of Lorraine. (Here is the *Official Free Information Bureau for Tourists.*)

The first seven houses to the left of the Rue des Chapeliers are collectively known as the House of the Dukes of Brabant, a modern name due to the busts of the dukes upon the front. The fourth of these houses belonged to the Millers, the next, "Tin Pot," to the Carpenters, and the next to the workers in stone and slate. The middle house in the block to the right of the Maison du Roi belonged to the Tailors. Upon it may be read a Latin inscription to the effect that the house which the enemy destroyed the tailors re-erected—a reference to the bombardment and rebuilding recorded on page 161. The house adjoining it on the left belonged to the Painters.

On the left side of the Hôtel de Ville is the Rue Charles Buls, which is continued by the Rue de l'Etuve. At the junction of this with the Rue du Chêne, on the left (three minutes from the Grand' Place), is the famous **Manneken,** waggishly designated the "oldest citizen of Brussels," and considered by some visitors indecent. It is a half life-size figure of a nude boy, in bronze, cast by Duquesnoy in 1648 for a fountain. It is a custom, on public occasions and festivals to dress the Manneken in one of his suits of clothes, of which he possesses seven or eight. He has a regular attendant, who is paid by the corporation for looking after him. A few years ago an old lady left a legacy of 1,000 francs towards his maintenance.

Returning to the Grand' Place and crossing it to the far right-hand corner, one finds there the short Rue de la Colline (opposite Rue des Chapeliers). By following it and then crossing the thoroughfare called the **Marché aux Herbes,** one has, slightly towards the right, the **Galeries St. Hubert,** a fine covered arcade with shops on both sides where keepsakes and souvenirs may be bought. The portion entered is the *Galerie de la Reine*; the farther half, the *Galerie du Roi.* At the end of this is Rue Arenberg, running to the right. It soon enters Rue de la Montagne, and to the left of the junction is Rue Ste. Gudule, which will lead to—

The Collegiate Church of Ste. Gudule.

Free before noon, but visitors are not allowed to walk about during a service. Re-opened at 1 o'clock. Admission by door in South Transept. One person, 1 franc; two or more, 50 c. each. Tower, one person, 2 francs; three to five persons, 5 fr.

The Church (properly *St. Michel and Ste. Gudule*) was commenced on the site of an earlier building, about 1220, and added to till the end of the fifteenth century. The style of architecture is German Gothic. The northern chapel, called the *Chapelle du Saint Sacrement*, was built between 1534 and 1539; the southern, *Chapelle de Notre Dame de la Délivrance*, between 1649 and 1653. The imposing façade dates from the sixteenth century. The church was completely restored in 1840. The broad flight of steps leading up to the main entrance was completed in 1861.

The church is 354 feet long and 166 feet broad. It consists of a central nave and two aisles, with a retro-choir. The carved oak **Pulpit,** portraying the expulsion of Adam and Eve from Paradise, is by *Verbruggen*; the pulpit was originally in the Jesuits' Church at Louvain.

The principal treasures of Ste. Gudule are the stained-glass **Windows,** some of which are masterpieces.

In the upper window of the lofty Choir are shown the glories of the Emperor Maximilian and his house (fifteenth- and sixteenth-century art). The five choir windows exhibit portraits of Maximilian of Austria and his wife, Mary of Burgundy; of Philip the Handsome, son of Maximilian, and his wife, Joan of Castile; of the Emperor Charles V and his brother and successor, Ferdinand I; of Philip II and Mary of Portugal; of Duke Philibert of Savoy and Margaret of Austria.

The windows of the transept, and of the great northern chapel, on the left by the choir (Chapel of the Sacrament), are more valuable still. Various princes of the Habsburg and other houses, and their patron saints, are depicted. In the first window, John III of Portugal and his wife Mary; in the second, Louis of Hungary and his consort Mary, sister of Charles V; in the third, Francis I of France and his consort, Eleanora; in the fourth, Ferdinand I, King of the Romans, and his consort; in the fifth, Charles V and his consort, Eleanora Louisa. Three of these monarchs—John III of Portugal, Louis of Hungary, and Francis I of France—were married to sisters of Charles V.

In the South Chapel are the tombs of Count Frederick de Merode, a leader in the 1830 insurrection, and his brother, the statesman Philip Balthasar de Merode, who died in 1857. In the chapel dedicated to Notre Dame de la Délivrance the painted glass was executed a century later than the windows in the Sacrament Chapel. The subjects represent the life of the Virgin Mary, with portraits of various Habsburg princes—the Archduke Leopold William, brother of Emperor Ferdinand, and the Emperors Leopold I and Ferdinand II, etc. The stained windows in the transepts represent, on the northern side, Charles V and his consort, with patron saints; and on the southern side, Louis III of Hungary and his consort, by Van Orley (1538).

In the ambulatory is modern glass representing scenes and events from the Old and New Testaments. In the aisles are elaborately-carved confessionals (eighteenth century) by *Van Deelan*, the tombs of Count de Ways-Ruart by *Geefs* (1871), and a monument of Canon Triest, by *Simonis*.

Opposite the north side of the church is the **National Bank** (Banque Nationale) (*open* 10–4), in the Rue du Bois-Sauvage (principal entrance in Rue de Berlaimont). It was completed in 1864, after designs by *Janssens* and *Beyaert*. The allegorical figures of Manufacture and Commerce on the façade are by *L. Wiener*, and the decorations by *Houtstout*.

Opposite the south-east corner of the church of Ste. Gudule is Rue Treurenberg, which quickly leads to Rue Royale. A short distance to the left is Place du Congrès, the site of the *Colonne du Congrès* (p. 172), while by following Rue Royale to the right, one skirts the Park (p. 172) and arrives at the—

Place Royale,

one of the finest open places of Brussels. Here stands an equestrian **Statue of Godefroy de Bouillon** by *Simonis*, erected in 1848. The hero is represented setting out for the Crusade. He waves the banner and cries, "Dieu le veut!"

Behind the statue is the **Church of St. Jacques-sur-Coudenberg** (St. James's on the Cold Hill), a modern structure, designed by *Guimard*, who designed also the buildings on the Place Royale, between 1776 and 1785. The portico, supported upon six Corinthian pillars, displays a fresco painting on a gold ground, representing the Virgin Mary as Comforter. A statue of Moses, five bas-reliefs by *Olivier*, and a statue of David by *Janssens*, are the chief attractions

of the interior. The building used as a bank, at the south-east corner of the Place Royale and the Rue de la Régence (to the right of the church), was formerly the palace occupied by the Countess of Flanders (mother of King Albert, and sister-in-law of the late King Leopold II). From about the centre of the right side of Place Royale there runs the Montagne de la Cour, leading to a small but pleasant elevated public garden. By the side of the Montagne de la Cour, which it joins at the lower end, runs the Rue du Musée, in which stands the enormous pile of buildings containing the chief art collections of Brussels.

The Palais des Beaux Arts.

The principal building and its wings enclose a long, broad courtyard, in the centre of which is a bronze statue of Duke Charles of Lorraine, Governor-General of the Netherlands (1741–1780). The right wing of the Royal Library here was the duke's palace.

The Palais des Beaux Arts comprises the Musée Royal de Peinture Ancienne et de Sculpture, the Bibliothèque Royale and the Musée de Peinture Moderne.

The Musée Ancien,

the Gallery of Paintings of the Old Masters, is closed Tuesdays. Other days, *see* p. 156. It is entered from the Rue de la Régence, a continuation of Rue Royale. Over the entrance (at 3, Rue de la Régence) are statues representing Music, Architecture, Sculpture, and Painting; over these again appear bronze busts of Rubens, Jean de Boulogne, and Rusbroeck, and marble bas-reliefs representing Art and Music. The collection comprises six hundred pictures, mostly of the Flemish School, including many by Rubens, and typical works by Teniers, Jordaens, Ruysdael and other masters. One of the principal treasures is a large work by Quentin Matsys, from the Church of St. Peter, Louvain, representing the legend of St. Anne.

The Bibliothèque Royale,

the Royal Library, is in the Place du Musée. It contains various departments, including Printed Books, MSS., Engravings, Coins, and Periodicals. The books number some 300,000 volumes. Except Sundays and holidays *the public*

library is open from 9–12 *and* 2–10. The reading and periodicals room (9–12 and 2–10) is available to ticket holders only; tickets can be obtained by writing to the Chief Librarian (Conservateur en Chef, Bibliothèque Royale). The MSS. department contains the celebrated Burgundy collection, founded by Philippe le Bon in the fifteenth century. There are many illuminated missals. The coins are open to inspection from 10–4.

The Musée Moderne.

The Musée Moderne (Gallery of Modern Art) is entered under the archway at the lower end of the Place du Musée (*closed Wednesdays*; other days, 9.30 to 3, 4 or 5). It contains more than two hundred and fifty pictures, the works of modern Belgian and other painters, including *Gallait*, *C. Wappers*, *J. B. Madou* and others. The name of the artist and the subject are inscribed on each picture. The pictures are frequently changed or removed to other buildings, so that here, as in other Brussels art galleries, it is useless to draw attention to particular works.

Exhibitions of leading art societies are occasionally held here, and a fee is then charged for admission.

Over the Musée Moderne is the **International Institute of Bibliography.**

By following the Rue de la Régence from the Palais des Beaux Arts, one soon arrives at the **Church of the Sablon,** or *Notre Dame des Victoires* (thirteenth century). It is the finest building in the final stage of the ogival style of architecture to be found in Belgium. The interior is richly adorned with white and black marble, and the choir is decorated with mural paintings of saints. The remains of *Jean Baptiste Rousseau* (died, in Brussels, 1741) were transferred to this church from that of the Petits Carmes, as recorded by a tablet in the south transept. In the Chapel of the Princes of Turn and Taxis is a remarkable statue of St. Ursula, by *H. Duquesnoy.*

On the opposite side of the Rue de la Régence is the **Square du Petit Sablon,** surrounded by some fifty small but costly bronze figures representing the industrial arts and their leading exponents in the sixteenth century. In the square are the **Statues of Counts Egmont and Horn,** the patriotic noblemen who were put to death in 1568 by Philip II and his minister, Duke Alva.

They were members of a confederacy of nobles formed to withstand the tyranny of Spain. Their demands included the abolition of the Inquisition and gentler treatment of heretics. The artist has represented the two counts walking to the scaffold erected against the Maison du Roi on the Grand' Place. Count Horn has a hand upon a shoulder of his friend.

Partly encircling the principal group are statues of ten other notable men of the sixteenth century.

Opposite the far end of the Square du Petit Sablon is a fine building which through the War has become the property of the city. Known as the **Palais du Duc d'Arenberg,** it contained a small but valuable collection of paintings, some fine statuary and a collection of coins. The treasures were at times open to the inspection of the public, but they had been removed before the confiscation of the palace on account of the nationality of the owner.

It is interesting to recall that the building was partly constructed by that unfortunate Count Egmont whose statue is hard by. His mother, Princess de Gavre, Françoise de Luxembourg, began to build a vast mansion, and her son continued the work. The edifice was known as the Petit Hôtel d'Egmont or l'Hôtel de Luxembourg. Part of it was replaced in 1753 by a building erected by Léopold-Philippe-Charles d'Arenberg, who had married the heiress of the Egmonts.

In the Rue de la Régence, next to the Square du Petit Sablon, is the **Conservatoire de Musique,** the recognized training school for singers and violinists. Next to it is the **Synagogue,** built in 1875. Over the entrance is inscribed "N'avons nous pas tous un même père ? un seul Dieu, ne nous a-t-il pas créés ?—*Malachie* ii. 10."

The Rue de la Régence ends at the *Place Poelaert,* in which stands—

The Palais de Justice.

The Place Poelaert is named after the architect who designed the building (covering 6½ acres, an acre more than St. Peter's at Rome), erected between 1866 and 1883 at a cost of upwards of two million sterling. The vast pile is surmounted by a cupola supported by pillars, with colossal statues representing Justice, Power, and Royal Clemency. The staircase of the vestibule has statues of great orators of olden times, Lycurgus, Demosthenes, Cicero, and Ulpian. These law courts contain nearly 250 rooms and 27 courts for hearing cases. (9–4, 50 *c.* ;

with ascension to the dome [525 *steps*], 1 *fr. The ascents are made at* 9.30, 11, 1.30 *and* 3.) The sittings of the courts are public.

From the high ground on which the Law Courts stand, one overlooks a great part of the city.

In Rue Quatre Bras, between the Palais de Justice and Avenue Louise, is the **British Memorial,** unveiled by H.R.H. the Prince of Wales in 1923.

A short distance to the south-east (the left) of the Place Poelaert is the wide **Boulevard de Waterloo** (the tram-lines go to it). Turning to the right on entering it, and going for half a mile in that direction, one arrives at the—

Porte de Hal,

formerly one of the gates of the city. It dates from 1381, and was used as a state prison during the rule of the Duke of Alva. In 1847 it was converted into a **Musée d'Armes et d'Armures,** and is well worth inspection. (*Open free, daily, summer,* 10–5; *winter,* 10–3 *or* 4.)

In the garden surrounding the Museum are cannon, piles of cannon balls, and a well-crown in wrought-iron.

Ground Floor.—Cannon and other artillery dating from the fifteenth to the eighteenth centuries, and implements of torture.

First Floor.—Gothic armour and arms of the time of Emperor Maximilian and of Philippe II (note the armour of Archduke Albert of Austria).

Second Floor, to the right.—Egyptian, Persian, Hindu and other Oriental arms; in the window recess the head-dress of Malik Nassir Mohammed, the Egyptian-Syrian Sultan (1293–1341).

On the **Third Floor** is an "army museum." Especially noteworthy is a sixteenth-century helmet bearing bas-reliefs; on one side David is presenting the head of Goliath to Saul; the other bas-relief represents Judith carrying off the head of Holofernes. Tradition has it that this helmet was worn by Charles Quint. Another helmet bears bas-reliefs representing the head of Pompey being brought to Cæsar and the "Continence de Scipion." Notice a poignard of Charles Quint with handsome incrusted mounts and decorated with gold.

From Porte de Hal, any one of five tramcar routes (*see* map of tramways in the time table, p. 155) will take the visitor to **Porte de Namur,** at the opposite end of the Boulevard de

Waterloo. Here formerly stood one of the seven principal gates of the city. In 1860, the *aubettes* were taken to the entrance of the Bois de la Cambre, where they still stand.

Quite near Porte de Namur is the *Théâtre Molière.*

At Porte de Namur one can take a car to—

The Wiertz Art Gallery,

or Musée Wiertz, Rue Vauthier, opposite the Natural History Museum, and close to the Gare du Luxembourg (*closed Wednesdays. For other days, see p.* 156. *Catalogue*, 6 *fr. or* 3 *fr.* 50). The building was formerly Wiertz's residence and studio, but now belongs to the Government. The collection is remarkable for boldness, eccentricity and realism. The effect of some of the more morbid pictures (e.g. Hunger, Madness and Crime ; Visions of a beheaded man ; Napoleon in hell, etc.) is sometimes heightened by their being placed behind screens containing an eye-glass through which the visitor peeps. The picture of a dog in a corner is so well shaded that it is frequently taken to be a mural bas-relief, and only on very close inspection is this illusion dispelled.

Other leading pictures include : The fight for the body of Patroclus. A picture of the earth. Polyphemus devouring the companions of Ulysses. The Revolt of Hell against Heaven. The Beacon of Golgotha. The Burnt Child. The Devil's Mirror—a satire against vanity. The Fable of the Three Wishes. The things of the Present before the Men of the Future. The Meeting in Heaven.

In the main room and also by Wiertz are three marble groups representing the development of mankind. A monument to this original and daring artist, who is often represented as a madman, was erected in 1881 in the Place de la Couronne, about ten minutes' walk west of the Gallery. Wiertz was born at Dinant in 1806, and died at Brussels in 1865.

The Wiertz Art Gallery and the **Natural History Museum** (good collections of fossils and prehistoric implements) are on the southern side of *Parc Léopold*, the site of the *University*.

If the tram-line near the Wiertz Gallery be followed to the right for a short distance, one comes to the Rue du Trône, along which tram-lines extend right and left. On this route one of the cars going towards the right runs to the Gare du Luxembourg and thence through the Rue de Luxembourg. It crosses the Place de l'Industrie (garden), in which is a

massive **Monument** by *Vinçotte* to Belgians who have perished in the Congo. It was unveiled in 1912.

At the farther end of the Rue de Luxembourg is the *Boulevard du Régent*, on the opposite side of which are the Place du Trône, to the left, and to the right, the—

Palais des Académies,

or Ducal Palace (*daily*, 10–4, *small fee*; free to members of international congresses, which are frequently held here). It was originally the residence of Prince William of Orange. In 1842 it was presented by the nation to the Duke of Brabant, afterwards King Leopold II, and has, since 1877, been devoted to the purposes of the Royal Academy of Sciences, Letters and Fine Arts, and the Royal Academy of Medicine. The twelve fine wall paintings by *Slingeneyer* in the great hall represent important scenes in the history of Belgium.

I. The ancient Belgæ swear to deliver their country from the Roman yoke. II. Clovis vows, at the battle of Tolbiac (Zülpich), A.D. 496, to become a Christian. III. The Emperor Charlemagne visits the school in his palace at Heristal. IV. Godefroy de Bouillon visits the Holy Sepulchre after the taking of Jerusalem, 1099. V. Jacques Van Artevelde recommends the cities of Flanders to be neutral in the war between France and England, A.D. 1377. VI. The condemnation of Anneessens, the defender of the rights of the guilds, 1719. VII. The inauguration of the present royal dynasty, 1831. VIII. Archduke Albert and Isabella of Austria attend a lecture on History, by Professor Lipsius. IX. Music; an allegory. X. Philip the Good of Burgundy visiting Van Eyck in his studio. XI. Rubens received by his pupils, after his return from foreign travel. XII. The anatomist Vesalius on the battlefield as a surgeon of Charles V.

Between Place du Trône and the Palais des Académies a short thoroughfare leads to the Place des Palais, running between the Park and the—

Palais du Roi.

The Palace formerly consisted of two separate buildings of the eighteenth century. These were joined by a structure in the Corinthian style in 1827, and two wings have since been built. Until 1904 the building presented no outward attraction, although the interior furnishing, decoration, and works of art bore witness to the late King Leopold's love of a beautiful home; but a new façade and other improvements, the gardens in front, and the setting back of the limits of the Cen-

tral Park opposite, made the Place des Palais one of the handsomest sites in the capital. The Belgian flag waves over the Palace when the King is in residence. In his absence, the building may be inspected by permission of the Marshal of the Court. It contains some fine pictures of the modern Belgian School, by *Gallait, de Keyser, Verboeckhoven,* and others, besides older works by *Rubens, Van Dyck, Franz Hals,* etc.

The Park,

designed by Lenôtre, the architect of Versailles, is an ornamental and well-wooded open space with fine trees, shady walks, lawns, fountains and statuary. The figures over the right and left entrances in the Place des Palais are by the sculptor Godecharle, as are also the figures at the central gate on the opposite side of the park, and two groups between which the central path runs, representing Commerce and Arts, symbolized by young children. Honour has been done to this famous sculptor by placing in the park a monument to him by *Vinçotte.* In the north-east corner are the **Wauxhall Gardens,** and close by is the **Théâtre du Parc.** This Central Park, or garden, covers thirty acres.

Rue Ducale skirts the east side of the park, Rue Royale the west side, and on the north side is Rue de la Loi. Here is the—

Palais Législatif,

the Palais de la Nation, the meeting-place of the upper and lower houses of the Belgian Parliament. (*To hear debates, November–May, free, but the public gallery is generally filled directly the doors are opened. Out of session, the buildings may be inspected during the hours mentioned on p.* 155.) The Palace was built between 1779 and 1783 by the architect *Guimard,* but has been almost entirely rebuilt since the fire in 1883.

Entering Rue Royale from Rue de la Loi, and going a quarter of a mile northward (to the right), one comes to the Place du Congrès, on which is the lofty **Colonne du Congrès,** a Doric pillar surmounted by a statue of King Leopold I. The nine figures around the pedestal represent the nine provinces of Belgium. A flight of 192 steps leads to the gallery near the top, from which there is a very fine view of Brussels. The column commemorates the National Congress and the great constitutional work of 1831. At its foot the Belgian *Unknown Soldier* was buried in November, 1922.

Rue de Ligne leads from the column to the Cathedral.

A quarter of a mile farther along Rue Royale is the Boulevard du Jardin Botanique, on the left, alongside the **Jardin Botanique,** *open all day*. The Musée Forestier and the Greenhouses are *open from* 12–4.

Just below the lower end of the gardens *Rue des Cendres* meets the Boulevard. Its No. 7 is the house in which the Duchess of Richmond gave the historic ball on the eve of the Battle of Waterloo.

On the opposite side of the Boulevard is Place Charles Rogier, in front of the **Gare du Nord.** The departure entrance and the booking hall are some little distance down Rue du Progrès, on the left. Immediately below Rue des Cendres is Rue Neuve, meeting the Boulevard at a point opposite the station. The third opening on the left in Rue Neuve brings into view the **Place des Martyrs,** and its **Monument** to the memory of those who fell in the struggle against the Dutch in 1830.

An allegorical figure representing liberated Belgium records the four days of September (23-26) rendered memorable by the combat; the Belgian lion rests at her feet, and broken chains indicate the shaking off of the Dutch yoke. Four designs in marble represent respectively the grateful country; the oath on the Grand' Place before the fight; the combat in the Park; the consecration of the graves of the fallen. The names of the 445 patriots who died in the struggle are inscribed in an underground gallery.

On the first Sunday after September 23 (weather permitting) a patriotic fête is held here. It is attended by the civic and military authorities, bands, representatives of Government, and by school-children who sing patriotic hymns.

Rue Neuve ends at the **Place de la Monnaie.** Here are the **General Post Office** and the **Théâtre de la Monnaie** (Opera House), erected in 1817, and rebuilt after a fire in 1855.

Running along the farther (southern) side of the Post Office is Rue de l'Evêque. At the farther end of it there is, on the left, the *Palais d'Eté* (music-hall), having in a line with it the *Halles Centrales*, a large, covered market. On the exterior of both buildings are stalls at which dairy produce and poultry are the principal articles on sale.

A few steps taken in the line of Rue de l'Evêque and one

is standing in Place de la Grue. Turn sharp to the left, and near at hand, in the line of buildings on that side, is the **Tour Noire,** a dwarf cylindrical structure, which formed part of the fortifications constructed in the thirteenth century. Abreast of it, in the centre of the Square, is a **Monument to Francisco Ferrer,** the Spanish reformer, unveiled in November, 1911. It was thrown down by the Germans during their occupation of the city, and re-erected in 1920.

In passing from Rue de l'Evêque to Place de la Grue one crosses Rue de Laeken. By going along it towards the Gare du Nord for a few yards, and then taking a turning on the left, the Place du Béguinage is almost at once entered. It is the site of the **Béguinage Church,** dedicated to St. John Baptist. The church was built in the seventeenth century. The façade is considered to be one of the most beautiful of the Jesuit style in Belgium. The interior pleases by its fine proportions, its rich decoration, and by the abundance of light.

The little houses of the Béguines which surrounded the church were demolished about 1828.

The **Church of Ste. Catherine,** near Ferrer's monument, is a modern building that has taken the place of an ancient church, of which the tower, erected in the seventeenth century, is still standing against Rue Ste. Catherine. The modern building is mainly of interest by reason of its pictures, removed from the ancient church. They include *The Presentation in the Temple,* by M. d'Hase, 1753; *Ste. Catherine received into Heaven,* by Gaspard de Craeyer; *The Assumption,* attributed to Rubens, though it may be a copy; a *Nativity,* by Van Loon, and *Ste. Anne appearing to shipwrecked mariners,* by Corneille Schut. This last was over the altar of the watermen in the ancient church.

22, Rue Ste. Catherine is the headquarters of the *National League of Guides, Interpreters, Couriers, Ex-Service and Disabled Men of Belgium.*

Rue Ste. Catherine and the short street continuing it lead to the **Place de la Bourse** (p. 159). Here, in a tramway shelter, is a Branch of the Official Free **Information Bureau** for Tourists.

THE ENVIRONS OF BRUSSELS.

The Circular Boulevards—Ixelles—Bois de la Cambre—Forest of Soignes—Schaerbeek—Laeken—Cinquantenaire Park—Tervueren.

A TOUR of the circular **Boulevards** affords a good general idea of the city. The distance (about 5 miles) may be accomplished by tramcars (*see* p. 155), by motor or carriage, or on foot.

The commune of—

Ixelles,

on the south side of the city, possesses a Museum of Paintings of considerable interest. From the tramway which runs down Chaussée d'Ixelles from Porte de Namur, this **Musée Communal** is two minutes' walk along Rue St. Jean on the left. (*Open daily* [*Sundays included*] *from* 10 *a.m. to* 5 *p.m. during summer, and* 10 *a.m. to* 3 *p.m. in winter.*)

In the vestibule and two halls to the right are works by *E. de Praetère*. In the main hall will be found works by *Van Orley, C. Van Utrecht, J. Boel, G. Guelldry, G. Watson, E. Claus* and *Taelemans*. In the same hall also are several fine pieces of statuary. Elsewhere are pastels, water-colours, and a fine collection of photographs, drawings and engravings, notably by *Lançon* and *Gauthier*, and a series of engravings by *Unger*.

At the foot of the Chaussée d'Ixelles is *Place Ste. Croix*, from which extend ornamental grounds containing long, narrow ponds (Etangs d'Ixelles). Where the grounds approach most closely to Place Ste. Croix is the monument called the **Ulenspiegel** (Owl's Mirror), symbolical of the principal characters in the book with that title by the Belgian author, de Koster.

The Bois de la Cambre

is also on the south side of the city. Tramcars run to it from Porte Louise (half-way along the Boulevard de Waterloo).

Their route is up the Avenue Louise, which is more than a mile and a half long and nearly two hundred feet in width. It has a double row of chestnuts on each side, and is flanked by sumptuous mansions. The wood is a magnificent undulating park, about a mile and a quarter in length and nearly half a mile in breadth. Its stately trees, picturesque hollows and spacious alleys, its lake and islet, cafés and restaurants, all contribute towards making it the favourite resort of all classes.

Through the wood lies the road to the fashionable race-courses of Boitsfort and Groenendael. Adjoining the southern end of the wood is—

The Forest of Soignes,

comprising 10,400 acres, and extending to Waterloo.

Boitsfort, Groenendael, Auderghem and **Tervueren,** all villages contiguous to the Forest of Soignes, form, with their ponds and lakes, the finest excursion-places in the environs of Brussels. Near Boitsfort and Groenendael are fashionable race-courses.

To the large suburb of **Schaerbeek,** north-east of the city, is an agreeable walk, especially through the Valley and Park of Josaphat. There are also frequent tram services to Schaerbeek from the Gare du Nord. The fine Town Hall of Schaerbeek, destroyed by fire in April, 1911, has been reconstructed, after the original plans of Van Ysendyck, by his son.

Saventhem, more to the east, on the road to Louvain, has in its church a picture of St. Martin by *Van Dyck*.

Laeken,

north of the city, can be reached by tram from the Gare du Nord. It is the site of a **Palace,** built between 1782 and 1784, and in the possession of Napoleon I from 1803–1814. It has been the residence of the King of the Belgians since Belgium obtained a separate national existence. The interior is shown when the royal family are not in residence. (Apply in writing to the Chamberlain.)

On the tramway route is the—

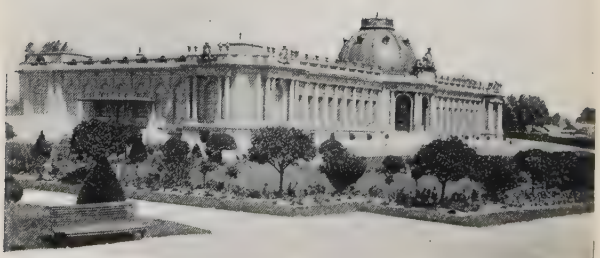
Royal Church of Laeken,

with its cemetery and subterranean tombs. Here are the tombs of Leopold I and his consort Queen Marie Henriette

IXELLES PONDS, NEAR BRUSSELS.

J. Nahrath & Co.] [*Brussels.*

THE PORTE DE HAL, BRUSSELS.



Ed. Nels,] [*Brussels.*

1 AND 2, KING'S PALACES, BRUSSELS AND LAEKEN—
3, CONGO (COLONIAL) MUSEUM, TERVUEREN PARK.

(died 1902); and Leopold II (died December, 1909). The church tower is 360 feet high.

To the right of the church is the entrance to the **Public Park,** above which is the **Royal Park.** After ten minutes of easy walking up the road that skirts the parks one has the palace on the right and a monument to King Leopold I away on the left. Follow the road to the first turning on the right (the Avenue Van Praet). There, to the left, at the Gros Tilleul, half a mile beyond the monument to Leopold I, is the "Neptune" of *Jean de Bologne*, erected by order of Leopold II.

A few yards farther there is, on the left, the **Pavillon Chinois** (open to the public), built by a French architect, Marcel, under the orders of Leopold II. The garden and the one-story building are worth seeing; the interior of the latter is richly decorated and contains very beautiful collections of Chinese art.

A little farther along the same road will be found, on the right, the **Japanese Tower** (*daily, except Sundays and holidays,* 10–4, *free*), a five-story pagoda-like building, some 230 feet high, surrounded by a Japanese garden. The tower is a Japanese Museum.

The lower portion of the present tower was used at the Paris Exhibition of 1900 as a part of the Japanese section, and it was there bought by Leopold II. This part of the building is chiefly in cedar and Japanese woods; the staircase is of oak; the panels bear symbolic carvings by Japanese workmen; the upper part of the tower is of polished Norwegian pitch-pine.

Oriental stained glass, in which blue and gold predominate, lacquered doors, pillars and carvings are among the numerous rich features of this truly marvellous construction. There is an electric lift and an outer staircase by which to reach the upper floors. On the first floor the carved panels represent an enormous tortoise; on the second floor is a "transparent" ceiling, a novel effect being produced by means of 200 electric lights placed behind richly painted vellum. The third-story panelling represents birds (ducks and eagles); a curious assemblage of animals is represented on the ceiling. On the fourth story the panels between the windows represent a Japanese fowl, an eagle, an ibis and a stork. From the fifth story there is a splendid view of the surrounding country.

From the Japanese Tower it is about three-quarters of a mile down the hill to the Royal Church of Laeken.

In the Boulevard Emile Bockstael is the fine **Town Hall** of Laeken, with handsome clock tower.

The permanent exhibition at the *Ecole Normale d'Horticulture de Belgique*, 57, Ancienne Chaussée de Meysse, is worth a visit.

At Laeken are the docks of the **Brussels Ship Canal,** the construction of which occupied nearly ten years. The canal has made the capital accessible to sea steamers of several hundred tons burthen, and has increased its trade considerably.

At Laeken, too, is the **Boulevard Lambermont,** a portion of the "belt" boulevard which encircles the outer radius of the suburbs of Brussels. This is virtually the same thoroughfare, under a different name, as the Boulevard de Grande Ceinture, Boulevard Militaire, etc. The **Boulevard des Souverains,** at **Woluwe,** is the nucleus of a still larger outer ring of high roads—all due, in their conception, to the late King Leopold II.

From the bridge at Laeken, a service of small passenger steamers plies to **Le Marly** and **Trois Fontaines.** The journey takes about 1½ hours.

Two miles from Trois Fontaines is **Vilvorde,** memorable for the martyrdom of Tyndale, the translator of the Bible into English, who was burnt here in 1536. Objects of interest are the fourteenth-century church, with carved choir stalls; the pumping station, 130 feet high (fine views from top, *fee* 50 *c.*); the Hôtel de Ville; the Park; the State School of Horticulture; and the statue of Portaels, a Vilvorde artist, outside the station. Vilvorde is about 6½ miles by rail from the Gare du Nord, and is also connected with Brussels by a tramway.

The Cinquantenaire Park,

seventy-four acres in extent, is on the east side of the city, rather more than a mile from Rue Royale, with which it is connected by Rue de la Loi (p. 172), running between the Legislative Palace and the Central Park.

In the Cinquantenaire Park was held, in 1880, the National Exhibition commemorating the fiftieth year (cinquantenaire) of Belgium's independence.

Seen from afar is the handsome triple **Central Arcade,** or archway, surmounted by a stone equine group, completed in September, 1905, from plans by *Giraud*. It cost about £100,000. The group consists of a Roman chariot, drawn

by four horses and driven by a figure representing Belgium—symbolizing the progress of the little kingdom during its seventy-five years of national independence. The arcade is connected with its wings by a semicircular colonnade. The whole structure constitutes the **Palais du Cinquantenaire.**

The wings are used as **Museums** (*closed Fridays. Other days open, free, April* 1 *to September* 30, *from* 10–5 *; the rest of the year,* 10–3 *or* 4).

The **Museum of Decorative and Industrial Arts,** in the building to the east of the archway, is divided into three sections: Monumental art; Decorative art; Industrial (ancient) art. The oriental and Roman antiquities formerly at the Porte de Hal are housed here. The wing to the west of the archway contains sculpture.

In the gardens of Place Ambiorix are statues by Constantin Meunier, Rousseau, Vanderstappen, etc., and on the left side of the front gate of the park an Egyptian temple, free to the public, shelters the **Passions Humaines,** a huge and powerful bas-relief by Jef Lambeau.

In the park and in the halls there is held annually in April the **Commercial Fair,** inaugurated in 1920. At the fourth fair, that of 1923, there were 2,402 exhibitors, of whom 863 were foreigners. The business done was of the value of 1,000,000,000 francs and the visitors numbered 1,400,000. The fair is officially managed by the Municipality of Brussels.

In the *Tir National,* the National Rifle Range, Schaerbeek, a short distance north-eastward of the Parc du Cinquantenaire, is a simple memorial of 35 civilians, including Nurse Cavell, who were here shot by the Germans during the period of occupation. The martyrs' names are inscribed in letters of gold on a granite slab, and there is also a slab impressed with the four marks of the legs of the chair on which Nurse Cavell sat to be shot. The memorial was unveiled April, 1921. *Tramcars run to the Rifle Range from the Bourse, the North Station, and the Bois de la Cambre.*

Tervueren

lies beyond the Cinquantenaire Park, from the far end of which the route is along the beautiful **Avenue de Tervueren,** one of the finest boulevards in Europe. In its course of some seven miles it passes by the Park of Woluwe, through the Forest of Soignes, and ends at the entrance to **Tervueren**

Park (*open to the public daily*). The park, which comprises 700 acres, was once a royal hunting preserve. In the castle, destroyed by fire in 1879, resided the unhappy Princess Charlotte, sister of King Leopold II. Just within the park is a restaurant, and behind this is the **(Congo) Colonial Museum,** inaugurated by the late King Leopold (*closed on Fridays. For other days, see p.* 156). It was visited by the King and Queen of England in 1922. His Majesty said: "I have enjoyed the opportunity of visiting the Congo Museum—an exhibition that testifies to the resources of the wonderful colony which the skill and energy of the Belgian administrators have brought to so high a pitch of productive efficiency." The ivories show fine carving, and there are life-size groups of Congo natives and reproductions of their huts and methods of life which give an idea of life in Central Africa. One of the curiosities is a collection of musical instruments used by the Congo natives and showing in a crude state almost every kind of stringed and mouth-music which has been perfected in Europe. There are also some fine mural paintings.

Many artists pass summer weeks at Tervueren, and it is a favourite place for picnics. Even a long summer day is all too short for a visit.

Photo by] [*Dehuel.*

DE CRAEYER: THE MIRACULOUS DRAUGHT OF FISHES (MUSÉE ANCIEN, BRUSSELS).

LION MONUMENT, WATERLOO.

WATERLOO.

THOUGH every part of Belgium bears grim traces of more recent struggles, only the most hurried tourist will care to omit a visit to the world-famous field of Waterloo. Lapse of time has greatly altered the aspect of the field and the surface was much disturbed in piling up the great mound for the Belgian Lion Monument, but there is still enough left vividly to recall the great struggle of June 18, 1815.

Routes from Brussels.

One of the pleasantest routes to Waterloo is by the motor coaches which, on certain days each week during the summer months, start from Cook's Office, 11 and 13, Rue de l'Evêque. The outward route lies through the **Forest of Soignes** (*see* p. 176) and the Espinettes, on the old military causeway.

An electric tram runs from Place Rouppe (between the Hôtel de Ville and the Gare du Midi) to the Lion Mound.

Another route is from the Midi station to *Braine l'Alleud*, on the Charleroi line. A narrow-gauge steam tram runs in connection with certain trains from Brussels Midi.

Tourists are warned against so-called guides, touts and itinerant vendors, who infest Waterloo and its approaches. Any inconvenience caused by them should be reported to the police.

Waterloo

(**Hotels.**—*Museum, Duke of Wellington, Brassine*)

is a prosperous-looking village, nine miles south of Brussels, built on both sides of the road leading from the capital to Genappe (steam tram from Mont St. Jean, in half an hour). As pronounced by the Belgians the name would rhyme with the English words "barter low."

In the posting-house here the Duke of Wellington established his headquarters on the evening of June 17, and thither he returned late at night on the 18th, after the great battle was won—the village was not the actual scene of the conflict.

In the *Church*, which is in the form of a rotunda, are

tablets to various officers who fell in the battle. There is also a bust of Wellington by *Geefs*.

Two miles farther south by road is the hamlet of **Mont St. Jean,** from which the French have named the battle. Here the road to Nivelles crosses that to Genappe. South of Mont St. Jean is the farm-house of **La Haye Sainte.** Then the road crosses a shallow valley, beyond which another farm, **La Belle Alliance,** skirts the road. Behind La Belle Alliance is **Planchenoit.**

A Short Sketch of the Waterloo Operations.

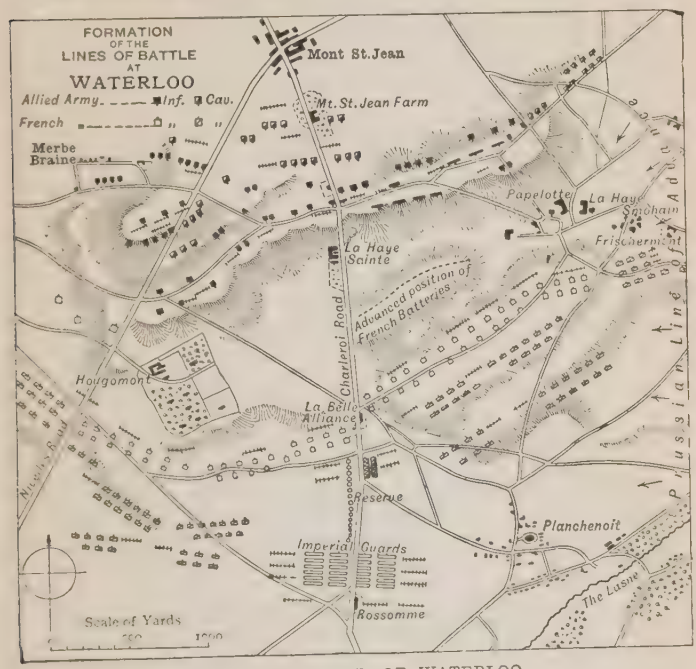
On June 15, 1815, Wellington was with his army at Brussels. News came that Napoleon had crossed the Sambre, and had taken Charleroi. The Duke gave orders for the departure of the troops, and between four and eight o'clock on the morning of the 16th the whole army had quitted Brussels.

On the 16th the English beat off the troops of Ney at Quatre Bras, while the Prussians suffered defeat at the hands of Napoleon and his army at Ligny, and retreated towards Wavre. Napoleon dispatched Marshal Grouchy with 35,000 men to pursue the Prussians and render their reappearance on the field of battle impossible; while he himself moved forward with his main force to attack the British. The British centre was in front of Mont St. Jean. The reserves and some of the forces were posted on the declivities between the hills to escape the observation of the enemy. On the right, in front of the Duke's position, was the **Château de Hougomont,** half farm-house, half manor-house, surrounded by an orchard with a strong wall. This the Duke strengthened as far as possible, knowing that it was the key of his position, and as such would be fiercely attacked on the following day. On the left front, another farm-house, **La Haye Sainte,** was similarly prepared.

It was the determination of Wellington to act on the defensive. "The fight of Waterloo may be easily comprehended," says Colonel Maxwell, in his *Victories of the British Armies*, "by simply stating that for several hours it was a continued succession of attacks of the French columns on the squares; the British artillery firing upon them as they advanced and the cavalry charging when they receded." Wellington had close upon 68,000 men and 156 guns, but of his forces only 24,000 were British. Napoleon had nearly 72,000 men and 246 cannon.

Between five and six o'clock in the evening the Emperor resolved to make his last great effort. By this time the Prussians had arrived, and he had been obliged to extend his line to meet their attack. He now sent forward the

Imperial Guard under the command of Marshal Ney. Undauntedly they advanced in the face of a tremendous fire from the British artillery. The "thin red line" of British soldiers poured a tremendous fire of musketry into the advancing columns of the French. Before the enemy could recover from the bewilderment caused by the terrific discharge, the word was given along the British line to charge. Then



THE BATTLEFIELD OF WATERLOO.

the British rushed down the heights they had occupied all day; and the French Guard wavered, broke, and retreated down the slopes they had ascended so gallantly. "*Ils sont mêlés ensemble; c'est fini*," said Napoleon; and the great battle was lost and won. The duty of pursuing the retreating enemy and preventing the French army from re-forming was given to the Prussians, after the meeting of the two commanders, Wellington and Blücher, at the *Maison Rouge*, a

short distance behind the farm of La Belle Alliance. Napoleon made the best of his way to Paris; but soon followed the departure of the fallen conqueror from the capital; his surrender to Captain Maitland of the *Bellerophon*; the passage to Plymouth; the transfer of the prisoner to the *Northumberland*; his conveyance to St. Helena; and then six years of captivity, ended by his death on May 5, 1821.

The **Lion Monument,** erected by the Allies and now maintained by the Belgian Government, occupies the point which was the centre of the English line. From its summit (ascent free; 228 steps; 148 feet high) a capital view of the field can be obtained.

The **Monument to Colonel Gordon** and the **Hanoverian Monument** are on opposite sides of the road leading southward to Genappe, in the vicinity of the Lion Monument. The fine **French Monument**—an eagle with shattered wings—should also be seen. It was unveiled in 1904.

The **Museum of Relics** is at the *Hôtel du Musée* (50 c.).

La Belle Alliance, a small house of one story, now an inn, marks the position occupied by Napoleon during the eventful day, about a mile south of La Haye Sainte, and the same distance east of Hougomont. It was not, as the inscription over the door erroneously states, and as a famous picture has equally erroneously depicted, the meeting-place of Wellington and Blücher on the evening of June 18, 1815. The vanguard of the British army headed by the Duke, in pursuit of the foe, had gone considerably beyond, on the road to Genappe, before the two leaders met. In front of **Planchenoit,** eastward of La Belle Alliance, where the struggle between the Prussians and the French took place, a monument has been erected to the memory of Blücher and his gallant comrades in arms.

It is customary to hold a memorial service at Hougomont farm chapel every year on the anniversary of the battle; and a gathering of the "Waterloo pilgrims" invariably follows at the *Museum Hotel,* opposite the Lion Mound.

By power conferred by an Act of Parliament passed in 1914, the Belgian Government acquired the building rights of this historic area—not, needless to add, for the purpose of erecting houses there, but to prevent other people from doing so.

BETWEEN BRUSSELS AND ANTWERP.

IN passing from Brussels to Antwerp, a distance of twenty-seven miles, the traveller goes through one of the early battlefields of the Great War that began in 1914, the district being on the line of the advance of the Germans to Antwerp. The railway passes through or near the villages of Eppeghem, Weerde, Hofstade and Sempst, that were taken by the invaders before reaching Malines, only thirteen miles from the capital. Upon thrice-bombarded Malines the first shells fell on August 27. Just beyond Malines the railway crosses the semicircular line of the outer forts of Antwerp. The two nearest to Malines—Fort de Waelhem and Fort de Wavre Ste. Catherine—were the first to be bombarded by great siege guns, from which the first shots were fired on September 28. On the following day Fort de Wavre Ste. Catherine was destroyed, and next day neighbouring forts were brought under fire.

The train to Antwerp from Brussels starts from the Gare du Nord. It passes by the Royal Palace at **Laeken** (seen on the left), and by the bank of the Senne goes through **Schaerbeek,** the largest suburb of Brussels, to **Haeren,** with its pretty church, and onward to **Vilvorde** (p. 178).

The next station is at **Eppeghem,** near which is the *Château of Steen,* once a summer residence of Rubens ; it is the subject of a well-known picture by him in the National Gallery, London. A short distance farther is Weerde, another of the villages named above. Then the railway crosses the Louvain Canal and reaches—

MALINES (Mechelen).

Hotels.—*See* p. 14.
Information Bureau.—125, Rue Bruul.
Population.—60,000.
Post Office.—The Grand' Place.

Entering the town from the station by the Rue Conscience, the visitor crosses the **Place Cardinal Mercier.** From the upper left-hand corner, Rue Longue Neuve leads in three or four minutes to the **Église Notre Dame** au-delà de la Dyle, in the

Rue Notre Dame. Behind the high altar is a remarkable picture by *Rubens*, painted for the Fishers' Guild of Malines, representing the Miraculous Draught of Fishes. Over the high altar is a Last Supper by *Erasmus Quellin*, and in one of the chapels a Temptation of St. Anthony, by *M. Coxie*, a pupil of Raphael. Returning to the main thoroughfare by Rue Notre Dame, at the east end of the church, one almost immediately crosses the river *Dyle*. At once there is, on the right, the **Parc Pitzembourg** (Botanical Gardens) (open daily), a very pleasant resting-place. Going forward through **Rue Bruul,** the Hospice des Vieillards (or home for aged men) will be passed on the left, and not far beyond there will be seen, standing back on the right, the Halles (the covered market). A few steps farther is the **Grand' Place.** Immediately in front is the **Monument to Margaret of Austria,** Regent of the Netherlands. The circle on the pavement round the statue indicates the size of the dial-plate of the tower. To the right is the **Hôtel de Ville,** built in the sixteenth century, and entirely restored in 1910, and on the left, between the statue and the cathedral, is the **General Post Office.**

The Cathedral.

Admission.—Free before noon. From midday, fee, 1 fr.

This fine building, dedicated to St. Rombold,[1] is one of the largest and stateliest churches of Belgium. It is in the form of a Gothic cross, 306 feet in length, 89 feet in height and 40 feet in width. The massive tower rises to a height of 325 feet, but was intended to be carried more than 100 feet higher. It belongs to the middle of the fifteenth century. The carillon of this archiepiscopal metropolitan church is generally considered the best in Belgium. It consists of forty-five bells which are played every Monday, 8 to 9 p.m., from June to September (but *not* during July).

The music is marvellous, "one forgets that it is bell-music. Often the upper notes tremblingly dissolve away into the atmosphere, and can only be compared to the Angel Music in Elgar's *Dream of Gerontius*, while the marvellous legato playing of the lower notes reminds one of the organ. Trills, turns, massive chords and rapid chromatic passages are rendered with the accuracy and delicacy of an expert performer on the piano."

As has been the practice for three centuries, there are two sets of tunes a year. The changes are made at Easter and on October 1.

[1] St. Rombold, or Rombaut, was born in Ireland. He converted the inhabitants of Malines to Christianity in the eighth century, but finally suffered martyrdom there.

Programmes of the season's concerts can be bought of Godenne, Bookseller, 30 Grand' Place, price 1 fr. 25 c.

Owing to the families of bell-founders established within its walls, Malines ever since the fifteenth century has been the cradle of the carillons spread all over the ancient Low Countries. It has a Carillon School at 30, Marché aux Laines, a municipal building. The course is free and extends over two years. (Books for those interested in the subject are : *Carillons of Belgium and Holland* and *The Carillon in Literature*, both by William Gorham Rice.)

Like many other Belgian churches, the Cathedral at Malines is wanting in lightness and grace. Foremost among the pictures is a Crucifixion by *Van Dyck*, in the south transept ; a Last Supper, by *Wouters* ; an Ascension, by *Paelinck*, and an Adoration of the Shepherds, by *Erasmus Quellin*, a pupil of Rubens. The scenes from the life of St. Rombold, in the south aisle, are interesting as specimens of fourteenth-century work, and worthy of note are the modern pictures on the same subject, by *Herreyns* and others, and the carved Gothic stalls in the choir. The pulpit is elaborately carved by *Boeckstuyns*. The subject is the Conversion of St. Paul, who is represented as having fallen from his horse.

In the enclosure (part of a disused cemetery) on the north side of the tower is a large bronze crucifix in memory of the Flemish peasants' rising against the French in 1798.

Passing from this point to the north transept, and there standing with back turned to the church and looking down the street in front, one sees a large, plain, white building with slated roof, running practically parallel to the cathedral. It is the **Archbishop's Palace.** Go down to the palace and bear to the right with the street that has led to it. The thoroughfare crosses a small stream and becomes the Rue de Stassart. Very soon there are, on the right, the narrow Rue St. Jean and **St. John's Church,** with a fine altar-piece by *Rubens*, representing the Adoration of the Wise Men from the East, and other incidents. The church is also rich in carving by *Verhaegen*, whose elaborate pulpit represents the Saviour as the Good Shepherd.

Return to Rue de Stassart and shortly on the left will be found the narrow Rue de Decker, leading to Rue Ste. Catherine (tram-lines). Leftward one soon comes to Rue de la Mélane, on the right, a good place for listening to the carillon recitals, while by going in the opposite direction (i.e. to the right) one is led to Ste. Catherine's Church on the right. A few yards farther, Rue Moreels, on the left, leads to the **Church**

of the Grand Béguinage (1629–1647), containing pictures by *Erasmus Quellin, Boyermans, de Craeyer,* and a fine carved crucifix by *Duquesnoy* in the sacristy.

Rue Ste. Catherine ends at one of the boulevards which encircle the city, and Pont d'Anvers connects the street with the Chaussée d'Anvers, along which the light railway runs.

For a pleasant promenade turn to the right at the end of Rue Ste. Catherine. Shortly before reaching the first bridge there will be seen on the other side of the water the *Artillery Barracks.* The thoroughfare on the right in a line with the bridge is the Rue de Mérode, formerly Rue des Vaches. It connects the bridge with the Grand' Place.

At the next bridge the thoroughfare on the right is the *Rue de l'Empereur.* In it, on the right, is the large, creeper-covered **Hospital Notre Dame.** On the opposite side of the street is the **Palais de Justice,** formerly the residence of Margaret of Austria. It was begun in 1508; its façade is the earliest specimen of Renaissance in all Belgium. It was restored in 1886. The principal interest lies in its architecture, chimney-pieces and some works of art. At the end of the street is the *Theatre,* on the right. It was originally the palace of Margaret of York, mother of Charles the Bold. Just beyond is the **Church of SS. Peter and Paul,** formerly a Jesuit Church, with elaborate carved woodwork and paintings by pupils of Rubens, representing scenes in the life of St. Francis Xavier.

Malines manufactures large quantities of cheap furniture, especially chairs, and its lace is renowned.

The city suffered greatly from the German guns. More than two hundred buildings were destroyed, and over a thousand, including the cathedral, were seriously damaged. One of the buildings totally destroyed was the **School of Music,** where Sir Thomas More spent some time in exile, just previous to his execution.

From Malines steam trams run to **Itteghem** (13½ miles), **Westerloo,** with its twelfth-century castle and famous old lime tree, and **Gheel**; to **Rumpst, Lierre** and **Boom**; also to **Aerschot.**

Resuming the journey from Brussels to Antwerp, the line crosses the river Nethe and passes **Duffel,** near to which is the *Château of Ter-Elst.* Then comes **Contich,** with several castles and a twelfth-century church tower.

J. Nahrath & Co.,] *[Brussels.*

MALINES CATHEDRAL.

ANTWERP CATHEDRAL.

ANTWERP.

American Consulate-General, 24, Rue des Frères Cellites.

Bands play in the Place Verte, in the Pepinière and in the Place St. Jean, in the Park, the Place de l'Aurore, Place Ste. Elisabeth and Place du Sud.

British Consulate-General, Rue Quellin (connects Avenue de Keyser with the Park).

Carriages and Cabs for hire at the stations, the Place de Meir, Place Verte, Avenue de France, opposite the Grand Hotel, Avenue Britannique, etc.

From 7 a.m. to 12 midnight: in the town, the first half-hour, 2 fr. 50 c.; for each quarter of an hour begun after, 1 fr. 25 c.

Outside the town from 7 a.m. to 12 midnight, or from midnight to 7 a.m., in the town or out: first half-hour, 4 fr.; for each quarter of an hour begun after, 1 fr. 50 c.

The driver of a cab or carriage must show the authorized tariff if requested.

Taxi-cabs.—

TARIFF 1

(within the town, from 7 a.m. to 12 midnight). First 900 mètres (1 mètre = 1 yard 3 in.), 1 fr. 50 c. Every 200 mètres after, 30 c. Waiting, per 2 minutes, 20 c. Luggage: For each piece from 10 to 25 kilos (25 kilos = ½ cwt.), 25 c. For each piece weighing more than 25 kilos, 50 c.

TARIFF 2

(outside the town, from 7 a.m. to 12 midnight, but not beyond the extreme limits of the suburbs of Austruweel, Merxem, Deurne, Wilryck and Hoboken, and inside or outside from midnight to 7 a.m.): First 450 mètres, 1 fr. 50 c. Every 100 mètres after, 30 c. Waiting per 2 minutes, 20 c. Luggage as in No. 1. If discharged outside the town, 50 c. per kilomètre from the place of discharge to the boundary of the town.

English Churches.—*English Church,* Rue Grétry, Avenue Belgique. Sunday, 11 a.m. and 7 p.m.

Mariners' Church and Institute, 21, Avenue d'Italie. Sundays, 11 a.m. and 7 p.m.

Fair.—A great fair is held every year, beginning on Whit Sunday and lasting from four to five weeks, in the Avenue d'Amérique and the Avenue d'Italie alternately.

Ferry across the Scheldt.—The landing-stage is at Quai Van Dyck, near the Steen.

Fête de Notre Dame.—August 15. On the following Sunday there is a procession starting from the church.

French Consulate-General, 42, Rue Quellin.

Golf Clubs at Wilryck and Capellenbosch.

Hotels.—*See* p. 10.

Information Bureau, Central Station.

Libraries (Public).—Reference, Place Conscience; Lending Library in each quarter of the city.

Population, 380,000. Greater Antwerp, including the suburbs of Berchem, Borgerhout and Merxem, 450,000.

Postal.—Chief Post Office, Rempart du Lombard (near Place Verte). There are various branch offices, notably at the railway stations and in the Rue de Jésus (at east end of Place de Meir). Telegraph and telephone service at Exchange, Rue de Jésus (open all night), also at Stations and in various parts of the city.

Railway Stations.—Central, Sud, Waes. (Ferry between it and Tête de Flandre.)

Steamer Trips.—From Antwerp up the river to Tamise is a pleasant excursion. Steamers leave Steen Museum several times daily (Sundays included). Eight intermediate piers. Journey takes 1¾ hours.

Town Swimming Bath.—Rue de Bruxelles; also numerous private baths.

Theatres, Concerts, etc.—*Théâtre Royal*, Place de la Comédie, grand opera and Opéra comique from October to May. Closed during summer.

Flemish Opera, Avenue de France. Opera, lyric, drama, etc. (in Flemish).

French Opera House (1830). Place de la Comédie.

Scala, Rue Anneessens, varieties.

Théâtre des Variétés, Place de Meir.

The *Hippodrome*, opposite the Royal Museum (Art Gallery).

Flemish Theatre, Place de la Victoire, Flemish drama and comedy, open September to June.

During the summer, high-class **Promenade Concerts** are given in the gardens of the Société Royale d'Harmonie; admission by private card of a member or a known hotel proprietor. Also at the Zoological Gardens nearly every afternoon and evening during summer; admission, 2 fr.

Tramways.—Electric tramways belonging to the *Antwerp Tramway Co.* (office, 60, Rue du Grand Chien) traverse the city in all directions and extend outwards to Hoboken, Wilryck, Vieux Dieu, Merxem, and other suburbs. The fare is 25 c. for two consecutive sections on any route; 35 c. for any greater number of sections on any route within Antwerp, Borgerhout or Berchem.

"*Correspondance*," or transfer, tickets are issued at 35 c. entitling the holder to ride the whole or part distance of any two routes crossing or meeting each other. When two routes use same line change cars at point of separation.

The head boards over the front of the cars bear different numbers and colours for the various routes.

Steam Tramways.—*See* Official Railway Time-table (Indicateur officiel des trains).

PRINCIPAL PLACES OF INTEREST.

Athénée Royal.—(1884.) Stately edifice with allegorical statues.

Bourse (Exchange).

Folklore Museum, 16, Rue du St. Esprit. Free Sundays and Thursdays, 10 to 5. Other days, 50 c. Catalogue, 50 c.

Guild-Houses, Grand' Place.

Hôtel de Ville, Grand' Place. Free during fêtes communales. Other times, 50 c., 9–2.30; Saturdays, 9–1.

Palace of Justice.—(1872.) In the Louis XIII style.

Plantin Moretus Museum (Musée Plantin), Marché du Vendredi, near Place Verte, 10–5. Free Sundays and Thursdays. Other days, 1 fr.

Principal Churches.—*Cathedral*, Place Verte, 12 to 4, 1 fr. Ascent of tower, 1 fr.

St. Jacques's, Marché St. Jacques (entrance Longue rue Neuve). 12–4, fee, 1 fr.

St. Paul's. Fee, 1 fr., afternoon.

The Jesuits', Place Conscience, and *St. Andrew's*, Rue St. André.

Royal Art Gallery (Musée Royal), Place Léopold de Wael. Open from 10–4, free on Sundays and Thursdays; other days, 1 fr.

Steen Museum, City Museum of Antiquities, on the Quai Van Dyck. Free, 10–5, summer; 10–4, winter.

Vieille Boucherie.—Industrial arts exhibition.

Well of Quentin Matsys, or Metsys, in front of the Cathedral tower.

Wharves and Quays.

Zoological Gardens, adjoining Central Railway Station.

ANTWERP

(French, *Anvers*; Flemish, *Antwerpen*), the most important and, after Brussels, the largest of the cities of Belgium, is about twenty-seven miles from the capital, with which it

is connected by a good service of fast trains. The fast Paris-Amsterdam expresses stop here, and Rotterdam is reached in less than three hours. There is also direct rail connection with Cologne and Wiesbaden. By water there is direct communication with London *viâ* the Antwerp-Harwich steamers of the London and North-Eastern Railway (*see* p. 19) ; with Newcastle, Hull and Grimsby by other lines, and with New York by the Red Star liners, and the port is the terminus of the Antwerp-Congo line of mail and passenger steamers. Nearly one hundred regular lines of steamers either make Antwerp their terminus or use it as a port of call.

The geographical position which Antwerp enjoys, and the fact that it is the market for the produce of the Belgian Congo, make it one of the largest and most important ports and commercial centres of the world. (*See* p. 39.)

Antwerp is situated fifty-three miles from the sea upon the *Scheldt* or Escaut, where the river is of great breadth and volume, and has a strong tide. For over three miles stone wharves line the river, and in addition there are more than twelve miles of quays alongside docks made accessible to large ships by locks. Although the docks are capable of dealing with a yearly traffic of nearly 20 million tons, they have become insufficient. Consequently there have been begun important works which will require five years for their completion, will double the area and the working capacity of the existing installations, and will make Antwerp the largest port in the world.

The city, which is extensively fortified, forms a semi-circular area along the right bank of the *Scheldt*, with some strong forts on the opposite side. Former ramparts have been planted with trees. Along them, from south to north, are the Avenue d'Amérique (against the Gare du Sud), the Avenue Britannique (passes the Palais de Justice), the Avenue de France, and the Avenue d'Italie.

Tradition ascribes the name to "Hand Werpen" (throw the hand), in connection with a certain giant Antigonus, who was credited with the habit of cutting off the right hand of commanders of vessels who refused to pay the exorbitant toll he demanded of one-half the value of their cargo, and throwing the said hands over the ramparts, "pour encourager les autres." Two hands still appear in the coat of arms of the city. Antigonus was eventually slain and mutilated by Brabo, a worthy who figures in the fine monument opposite

the Hôtel de Ville. In the words *aen't werf* (on the wharf) we have a more probable derivation of the name.

In the thirteenth and fifteenth centuries Antwerp had a great trade, which increased until the middle of the sixteenth century, when the unhappy quarrel between the Netherlands and Philip II began. The city had 200,000 inhabitants, and was wonderfully wealthy and prosperous; but in 1567 the Duke of Alva, "Philip's hangman," as the German historians call him, entered Antwerp with his ruthless troops, bringing devastation and ruin. Repeatedly the city was taken and plundered, many of the houses were burnt, and by 1590 the number of inhabitants had been reduced to 53,000. In the next two centuries the population further decreased, partly through the clause in the Treaty of Westphalia in 1648 which closed the Scheldt to trade. But after it came into the possession of the French, in the wars of the Revolution, the city began to revive. The first Napoleon had a great idea of the importance of Antwerp, and did much to strengthen and improve it. Especially since Antwerp has belonged to the kingdom of Belgium has it increased in extent and importance, though the tide of prosperity did not again set in fully until 1863, when the right of levying navigation dues on the Scheldt, granted to Holland, was commuted.

It was of Antwerp that Napoleon said, "It is a loaded pistol that I hold against England's throat."

As the reader has been reminded, the forts of Antwerp were useless as a means of defence in 1914 as soon as the Germans could bring heavy guns to bear upon them. The destruction of the first was achieved on September 29, the second day of its bombardment by heavy siege guns. By October 9 the greater part of the forts of the first line of defence to the north-east and north of the city had been silenced and for two days the city itself had been bombarded. Further resistance was useless, nay, impossible. Antwerp had held out until the last minute to ensure the retirement of the Belgian army. That having been accomplished, a delegation composed of the burgomaster, two councillors and the Consul-General of Spain went to the German Headquarters to treat for the surrender of the city. The bombardment ceased towards the middle of the day. It had lasted thirty-six hours. The damage done to the city was not great. About 700 buildings had been wholly or partially destroyed. Many of them

were in the neighbourhood of Place Verte, and included some that the city was glad to have removed, as their destruction facilitated the carrying out of a scheme of municipal improvement.

Through the Town.

If able to view Antwerp while drawing near to it, the visitor will observe a graceful spire, rising far above all other structures, and he will be right in assuming that it is part of—

The Cathedral of Notre Dame.

Morning admission free, but walking about during the services is not allowed, and the best pictures are veiled except on Sundays. From midday to 4 p.m., 1 fr. An English-speaking attendant conducts visitors round and uncovers the pictures.

This, the architectural pride and glory of Belgium, is a cruciform building, consisting of a nave and six aisles. In the ambulatory are twelve chapels. The length is 384 feet, width 171 feet in the nave, 212 feet in the transepts; total area, 70,000 square feet (4,000 feet more than Cologne Cathedral). There are 125 supporting pillars. The height of the nave is 130 feet; the slender and graceful Gothic spire is 470 feet high. The building was begun by the architect, *J. Appelmans*, in 1352, and completed, with the exception of the choir, in 1518. The foundation-stone of the choir was laid by Charles V in 1521; and in 1555 Philip of Spain held a Chapter of the Golden Fleece in the Cathedral, at which the Emperor Charles and eight kings were present. The Cathedral suffered terribly from the iconoclasts, or image-breakers, of 1566, who dealt with the sculpture and painted glass of Belgian churches just as the Puritans dealt with those of England. There is, however, some fine painted glass of the sixteenth century (representing the Eucharistic feast) in the Sacrament Chapel, and even some of the fifteenth century. In modern glass is the Adoration of the Sacred Heart by *Didron*, and there are some good modern windows by *Béthune*. A small statue of the Virgin and Child is in the third chapel of the retro-choir.

The **Pulpit** is a piece of elaborate wood-carving by *Van der Voort*. On the west end of one of the choir stalls is a carving remarkably like William Ewart Gladstone, and on the other side of the chancel is an equally good likeness of his rival. The carving was executed long before the statesmen were born.

The great attraction of the Cathedral is in certain pictures. Of these, the principal is *Rubens's* **Descent from the Cross,** in the south transept.

This was executed soon after the great painter's return from Italy in 1607. It was a commission from the Guild of Archers in Antwerp, who requested the artist to undertake for them a picture connected with their patron, Saint Christopher (the Christ-bearer). The price paid was 2,400 florins. Rubens fulfilled the commission by showing various Christ-bearers : in the central picture, the body of the Saviour borne down from the cross ; on the two wings, the Virgin Mary (a portrait of the painter's first wife) bearing the unborn Christ, and the aged Simeon in the temple bearing the infant Saviour in his arms ; on the reverse side of the wings, St. Christopher carrying the Christ-child, and the emblems associated with the saint.

The companion picture is the **Elevation of the Cross,** in the north transept, a work full of variety, life, and spirit. This picture was not originally intended for the Cathedral, but for the Church of St. Walburge, pulled down in 1796. The third picture is *Rubens's* **Assumption of the Virgin,** over the high altar, one of the master's latest works, representing Mary being carried on clouds into Heaven, amid angels, while the Apostles are seen on the earth below.

It is interesting to recall that the Rubens masterpieces were taken as loot to Paris by the French " Sans culottes " ; but were restored to Antwerp by Louis XVIII at the request of the Duke of Wellington.

In the 1st Choir Chapel (on the S.—right) is modern stained glass, by *Didron* (1872), Mourning over the body of Christ. 2nd Chapel : the Resurrection, by *Rubens*, painted for the tomb of Moretus the printer (1610), whose portrait is also here. 3rd Chapel : marble monument of Bishop Ambrosius Capello by *Artus Quellin the Younger*. 4th Chapel : the tombstone of Plantin the printer (pp. 203–4). 5th and 6th Chapels : Modern stained glass by *J. Béthune*. 6th Chapel : Mater Dolorosa by *A. Quellin* ; Tomb of Isabella of Bourbon (d. 1456), wife of Charles the Bold. 8th Chapel, belonging to the Guild of St. Luke : a modified replica of *Rubens's* Christ. 9th Chapel : a Madonna and Child, after Van Dyck. 10th Chapel : Crucifix in Parian marble by *Van der Neer*. 12th Chapel : statue of St. Anthony of Padua by *A. Quellin* ; stained glass of 1503, commemorating a commercial treaty between Henry VII of England and Philip I of Spain. There are figures of Henry VII and his consort, and of Philip and Joan of Spain.

In the North Transept, where hangs Rubens's Elevation of the Cross, is a triptych by *Francken the Elder*, representing Christ and

Photo by] [*Delouel.*

RUBENS: THE DESCENT FROM THE CROSS (ANTWERP CATHEDRAL).

BRABO FOUNTAIN, ANTWERP.

the Doctors: the latter include portraits of Luther, Calvin and Erasmus.

The Lady Chapel in the north aisle contains a white marble altar, built in 1825 in imitation of the altar by *Art. Quellin the Younger* and *P. Verbruggen the Elder*, which was demolished in 1798. The four reliefs, representing the Annunciation, Visitation, Presentation in the Temple, and Assumption, are originals by *Quellin*. On one of the pillars to the right of the altar is the head of Christ, painted on white marble by *Otto Van Veen*.

The Sacrament Chapel at the eastern end of the south aisle contains a Christ at Emmaus, by *Herreyns* (1825), and a tabernacle by *Verbruggen*. The stained-glass subjects comprise: Last Supper by *Rombouts*, executed in 1503, and restored in 1872; St. Amandus preaching Christianity at Antwerp, St. Norbert restoring the Romish form of worship at Antwerp, both by *Didron*; John the Baptist and John the Evangelist (fifteenth century), the most ancient in the cathedral. The *Chapelle des Mariages* contains stained glass by *Van Diepenbeek*, 1635. The Statue of the Virgin is by *A. Quellin the Elder*.

The **Organ** is the largest cathedral instrument in Belgium. It was constructed in 1891; on the case is a statue of St. Cecilia, by *Verbruggen*. The instrument has 7,000 pipes, 100 stops and four keyboards.

Just inside the west entrance is a crucifix (1635) by *Goethals*, made from the metal of a statue erected in the citadel by the Duke of Alva.

The **North Tower** (402 ft.), an elaborate Gothic open-work structure, has been compared to the finest point-lace. It was begun by *Jean Appelmans* and his son, and completed by *Dom Van Waghemackere*, whose name is inscribed on the highest gallery. The South Tower has only attained one-third of the projected height. The entrance to the tower, which is open all day, is adjacent to the west portal. The concierge is generally on the spot (*fee*, 1 *fr.*). The ascent is fatiguing; 514 steps lead to the first gallery, and 102 more to the second and highest. The spire at the top of the tower probably dates from 1592. With the aid of a telescope, the spectator may in clear weather follow the course of the Scheldt as far as Flushing, and distinguish the towers of Bergen-op-Zoom, Breda, Brussels, Malines, and Ghent. The carillon of the tower comprises forty-seven bells, thirty-six of which were cast in 1655–1658. The smallest is only fifteen inches in circumference; the largest, cast in 1507, weighs eight tons. On the occasion of its consecration, Charles V acted as "godfather." The Antwerp bell-master gives a carillon concert every Friday from 11.30 to 12.30. There are also occa-

sional " bell concerts " on summer evenings. The carillon is played with manual and pedal motion.

On the open space near the principal entrance to the Cathedral is **Quentin Matsys' Well,** so called because the ornamental ironwork, representing dark foliage, is said to be the work of that artist. A popular tradition tells that Matsys, originally a blacksmith of Louvain, took up the profession of painter, in which he attained such success, in order to propitiate the father of a fair maiden of Antwerp whom he wished to wed, and whose parent declared that he would bestow her on none but an artist. The apocryphal narrative represents Matsys as winning the lady's hand, and reference is made to the story in the inscription on Matsys' tomb.

A short passage opposite the other corner of the front of the Cathedral leads to the **Grand' Place,** the site of the Hôtel de Ville, the Brabo Fountain and ancient Guild Houses.

The Hôtel de Ville.

Admission.—Open every day, Sunday included, from 9 a.m. till sunset; inspection most convenient, 9–10 a.m. or after 4 p.m. Apply to the concierge, who will furnish a guide, who will expect a *pourboire.* A descriptive booklet can be obtained gratuitously at the Information Bureau at the Station. Admission to the Marriage Hall is free on the occasion of weddings on Tuesday, Thursday and Saturday at 11 o'clock. On Tuesday and Saturday the proceedings are conducted gratuitously.

The Hôtel de Ville was built by Cornelius Floris in 1560, and completely restored after a fire twenty years later. The interior has since 1882 undergone a thorough restoration. The front is 250 feet long and 100 feet high. The roof is supported by a colonnade. The three storeys in the centre reach a height of 183 feet, and above are figures of the Virgin, with Wisdom and Justice.

The **Staircase** is decorated with coloured marble, and the glass roof is supported by carved wooden figures representing branches of industry. The finest of the rooms, all of which are embellished with carved wooden panels, is the great hall, or **Salle Leys,** decorated with paintings by *H. Leys* (1814–1869).

The **Burgomaster's Room** contains a chimney-piece, finely sculptured in the Renaissance style, from the old Abbey of Tongerloo, representing the Last Supper, above which are the Raising of the Serpent and Abraham's Sacrifice.

In the **Salle des Mariages,** completed in 1885, are a Renaissance chimney-piece of the sixteenth century, and five appropriate frescoes by *Lagaye,* which tell the story of marriage from earliest history. There is the celebration of nuptials among the heathen Belgians; the first Christian marriage; the gorgeous mediæval pomp at the marriage of Philippe le Bel and Joan of Castile. The fifth fresco shows the first civil marriage in Antwerp, in 1796.

On the first floor are mural paintings representing episodes in Antwerp's most prosperous days of the sixteenth century.

The **Salle du Conseil Communal** contains ceiling decorations of the school of Rubens, and life-size portraits of the royal family. Above the chimney-piece are the letters S.P.Q.A., standing for Senatus Populusque Antverpiensis.

The **Salle du Collège** (Aldermen's Room) has fine carvings.

The **Brabo Fountain,** opposite the Hôtel de Ville, a fine work by *Jef Lambeau*, erected in 1887, recalls a legendary hero of Antwerp's early days (*see* p. 191).

Of the ancient—

Guild Houses,

that which is surmounted by an angel was built in 1579 and restored in 1900. The *House of the Coopers* is surmounted by a statue of Mathias, their patron saint, and has its façade ornamented with emblems of the corporation. An equestrian statue of St. George (the patron saint) throwing down Satan surmounts the *House of the Cross-bow Men*, for whom it was erected in 1560. Their arms and emblems decorate the front. The *Corporations of Shoemakers and Tanners* united in the erection, in 1644, of the house which displays, above the windows of the first story, allegorical representations of the processes of carpentry. The ornamentation is appropriate, because a century after its construction the house became the property of the Guild of Joiners. The *House of the Drapers*, built in 1541, has bas-reliefs illustrative of the manufacture of cloth. Behind the Hôtel de Ville, in Rue des Serments, is the *Watermen's House*, upon which are two statues, one holding an anchor, the other a helm.

To the right of the Hôtel de Ville, in a line with its front, is Rue de la Rotisserie. Across the road, and a little to the left at its farther end, is Rue des Bouchers, at the entrance to which is the **Vieille Boucherie,** or Butchers' Hall, a building of great architectural interest, dating from 1502, with turrets at the corners, and ornamented windows. The building was purchased by the town in 1899 and restored. The renovated interior contains industrial arts exhibits.

Only a few yards away, and visible through some of the openings, is the Scheldt, and at or near the point on the quay at which one would arrive from the Butchers' Hall or from the Hôtel de Ville is the **Museum of Antiquities** (*Museum van Oudheden*), established in the last remnant of the ancient Castle of Antwerp, now known as—

The Steen.

Open free, 10 to 5.

The Castle dates from the tenth century, and was used by the Spanish Inquisition. It was partly restored in 1889. The contents comprise statues, monuments, bas-reliefs and sculpture; pottery, urns, vases, lamps; carvings in ivory and wood; many weapons, instruments of torture, coins and medals; manuscripts and specimens of printing and engraving; textile fabrics, furniture, and implements of the most various kinds. In the **Crypt** below are some terrible dungeons and oubliettes, the latter totally darkened caves where poor wretches were immured, strongly chained, and left to gradual starvation. The supply of bread and water pushed by the jailer through a hole became less and less until the unfortunate prisoner was forgotten—(*oublié*)—and died the most miserable of deaths.

The River Front

is an attractive spot. From the terraces a fine view of the roadstead is gained, and pleasant hours can be spent in watching the loading and unloading of vessels, and all the busy life of a great port.

The great building so prominent towards the right is the *Pilotage*. In walking towards it, along the quay, one passes, on the right, the **Custom-House,** the front of which is decorated with an allegorical group representing the Scheldt and the Meuse. Beyond the Pilotage are the docks. The arch near the Van Dyck Quay is known as the **Water Gate.** It was designed by Rubens and constructed in 1624, in honour of Philip IV of Spain. It is the only remains of the old fortifications.

On the other side of the river, facing the central portion of the quay, is the *Tête de Flandre*. Trees surround a strong fort, and in front of them, by the waterside, is the little town of *St. Anne*, from which the best view of Antwerp is obtained. To the left of St. Anne is *De Waes Station*, between which and Pays de Waes Station in Antwerp a ferry-boat plies.

At a point about two-thirds of the way between the Steen and the Custom-House, Quai aux Charbons and the short thoroughfare continuing its line lead in a couple of minutes to the curiously-named Rue Nose, in which, to the right is—

St. Paul's Church

(12–4, 1 fr.),

which has important pictures and the best oak-carving in the city. The pictures include a series by the elder *Teniers*, representing the Seven Works of Mercy; the Scourging of Christ, by *Rubens*; Christ Bearing His Cross, by *Van Dyck*, and an Adoration of the Magi, by *Rubens*, etc. The church, which is in the later Gothic style, dates from the middle of the sixteenth century; the choir, later. It was formerly part of a Dominican convent, and suffered less than other churches from the ravages of the civil wars. *Verbruggen* carved the high altar, and it is considered one of his best works. The painted glass represents Christ's Entry into Jerusalem. The confessional carvings are considered exceptionally good, and the organ, dating from 1654, is very beautiful. The door of the Lady Chapel has been given the appearance of marble. In the Chapel of the Stations of the Cross are fourteen notable modern carvings. In the courtyard is a Calvary with a grotto representing the Holy sepulchre at Jerusalem.

Rue des Sœurs Noires, running along the right side of the church, has at its farther end Porte aux Vaches. This, followed to the right, brings one to the tramway, and if that is followed to the left along Rue aux Laines there will be found near the top of the street an opening on the right giving admission to *Place Conscience*, on which are the *Public Reference Library*, a statue of the popular and voluminous author, *Hendrik Conscience*, born at Antwerp in 1812, and—

The Jesuits' Church

(*San Carlo Borromeo*). It was built between 1614 and 1620, and the plans have been generally attributed to Rubens, who painted nearly forty ceiling pictures for it. The building was burnt in 1718. The façade, in the classical style, is a fine specimen of its kind. The interior is in the form of a basilica, adorned with marbles and bronzes. In the Lady Chapel are some portions of the marble decorations of the original building. There are some fine pictures, of which the altar-piece, by *Schut*, representing the Virgin as Queen of Heaven, is the most remarkable; another, by *de Lin*, in a marble chapel on the south side, represents Simeon in the Temple, with the child Jesus in his arms. The statuary

includes Francis Borgia and Francis Xavier, by *Quellin the Elder*.

Returning to the tramway and following it up Rue Kipdorp, one comes to Rue St. Jacques, on the right, the site of—

St. Jacques's Church

(12–4, 1 fr.),

which dates from the end of the fifteenth century. It is plain and unpretending as to the exterior, with an unfinished tower, but exceedingly rich and gorgeous in the interior. In the numerous chapels round the choir and the nave are valuable paintings, statues and painted glass. The leading families of the city possessed their own vaults and tombs in this church.

The chief object of interest is the **Rubens Chapel,** behind the Choir, containing the tomb of the great painter (died May 30, 1640). In a fine picture in this chapel, representing various Scriptural and other passages, Rubens has depicted himself and his family. He appears as St. George, his grandfather is allegorically portrayed as Time, his father as St. Jerome. His first wife appears as Martha, his second as Mary Magdalene, and his son as an angel.

In the next Chapel is a characteristic picture by *Jordaens*, St. Carlo Borromeo praying among the sick of the plague. Nearly all the chapels have good pictures. The marble sculpture on the altar is by *Faid' herbe*, a friend of Rubens, and dates from the end of the seventeenth century. The statue of the Mater Dolorosa, by *Duquesnoy*, over the altar in the Rubens Chapel, is very fine ; so is that of St. Roch between two angels, by the elder *Quellin*.

By Marché St. Jacques (a continuation of Rue Kipdorp) or by Longue Rue Neuve, in which is the entrance to St. Jacques's Church, one can arrive at Place de la Victoire (formerly Place de la Commune). On one side is the *Flemish Theatre*, on another is the Athénée Royal, a huge building used by two Government schools. On the Square are statues of three of Antwerp's famous sons—Léopold de Wael (died 1892), for more than twenty years burgomaster of Antwerp, and Antoine Van Dyck and Jacques Jordaens, the celebrated painters. There is also a monument commemorating the victory of the people of Antwerp over the Duke of Alençon in 1583.

Place de la Victoire is in the line of the fine boulevard

that has taken the place of ancient ramparts. It is between the Avenue de l'Italie and the Avenue de France. The former terminates in the neighbourhood of the docks. A short distance from it, in Marché aux Chevaux, on its western side, is—

St. Anthony's Church

(St. Antoine), on the site of a demolished Capuchin church. The new building, completed in 1911, contains a fine *Van Dyck*, The dead Saviour mourned by His family and two attendant angels; and a *Rubens*, representing Mary placing her Child in the arms of St. Anthony.

Passing across the front of the Athénée Royal, and following Rue de la Commune eastward, one soon arrives abreast of the *Central Station*, behind which, and adjacent to it, are the—

Zoological Gardens.

Admission.—2 fr.; children under twelve, 1 fr. The Garden is open in summer from 6 a.m. to sunset.

Concerts almost daily, May to end of September, at 3.30 or 8 p.m. April on Sunday, Monday, Wednesday, Thursday and Saturday at 3.30; November to end of March, Wednesdays at 8 p.m.

Feeding Times.—*Carnivora:* daily, Saturdays excepted, at 5 p.m. (winter, 4 p.m.). *Sea Lions*, at 11 and 4. Other mammals between 4 and 5 o'clock, in winter between 3 and 4. Aquarium, Sundays and Thursdays at 4.30.

The Royal Zoological Society of Antwerp was founded in 1843. The collection grew gradually, and for many years previous to the Great War was one of the most extensive in Europe. During the War it was necessary to kill some of the animals, either because food could not be procured or to prevent the possibility of escape. As soon as peace was assured, the task of restoration was undertaken, and this work was greatly facilitated by gifts of animals from the United States and other countries. An Aquarium is not the least interesting part of the exhibition. The large **Festival Palace,** with its Marble Hall and Grand Concert Hall, was opened in 1903 to commemorate the Society's sixtieth anniversary. Some of the rooms are set apart as a **Natural History Museum.** There is also a *Cinema*. (*Open to the public, Sundays at 3 and 8; Mondays and Thursdays at 8: reserved to members of the Society, Tuesdays, 4–6.30; Thursdays, 3.30–6; Saturdays, 7.30–10.*)

Facing the Avenue de Keyser is the magnificent and costly **Central Railway Station,** opened in 1905. The Avenue is the site of many restaurants, and leads to the great boulevard

and Place Teniers, at the bottom of which is the wide Rue Leys, bordered by buildings worthy of the city. At the corner of Rue Leys and Rue de Jésus is a statue of *Louis Van Berken*, the inventor of a machine for cutting diamonds. It may be remembered that diamond-cutting is an important industry in Antwerp. The statue faces Place de Meir, where the citizens foregather on fête days and at other times of leisure. Just below No. 54, "Rubens's House," is Rue Rubens, and there, in the grounds of the private *Musée Rubens* (9–6), are a portico and a summer-house—all that now remains of **Rubens's House,** built by the great painter in 1610, his residence during many years, and the place where he died in 1640. The house was rebuilt in the eighteenth century, and restored in 1864. At a corner of the next turning is the *Palais Royal*, which may be recognized by the letter A upon the door. It was built in 1743 for a wealthy citizen.

A little farther, but on the opposite side and standing back, is the **Exchange** (Bourse or Handelsbeurs), built between 1869 and 1872 to replace a structure erected in 1531 and destroyed by fire in 1858. There are entrances on all four sides. The main hall has a length of 168 feet and a breadth of 133 feet. The Hall is surrounded by a double arcade supported by sixty-eight columns. Out of business hours there is a constant stream of people passing through the building, which gives it the appearance of a public highway. When the stock market is in progress (1 till 3 p.m.), the public are admitted to the upper storeys only.

Pont Meir, at the end of the thoroughfare, is the meeting-place of four other streets. Rempart Ste. Catherine, on the right, is part of a thoroughfare leading to the Custom-House (p. 198). The next, Marché aux Oeufs, goes to Place Verte and the Cathedral. The trams run along Marché aux Souliers. Here is the very ancient little *Chapelle de la Sainte Vierge*, which, with a hospital at the same place, was taken under the protection of the Pope by a bull of 1226. It was modernized in the eighteenth century, but contains some good pictures, including a Holy Family by *Erasmus Quellin*. Close by is the *Hôtel du Gouvernement Provincial*, the residence of the Governor of the province of Antwerp. On its site was originally a building belonging to the Abbey of St. Bernard. After its restoration towards the end of the sixteenth century, it became the residence of the bishops of Antwerp. Two years later the building was reconstructed,

and the French republicans installed in it the President of the Government of the Netherlands. Attached to the building is a fireproof structure containing the archives of the province.

Behind the Governor's House is the **Central Post Office.**

Marché aux Souliers ends at the **Place Verte,** occupying the site of the cemetery attached to the cathedral. More than 125 years have rolled by since the ground was used for burials, however. The tourist who visits the place while the trees are in leaf is not likely to question the present name. The *Statue of Rubens,* in the centre, was erected in 1840. The brushes and palette, and the rolls of paper and books at his feet, are an allusion to his double character of painter and diplomatist.

Following the tramway in a line with Marché aux Souliers, one soon finds it crossing Rue Haute. Turning to the left here and in a few yards again to the left, one is in Rue du Saint Esprit, in which, at No. 16, is—

The Folklore Museum.

Open 10–5. Free on Sundays and Thursdays ; other days, 50 c. Catalogue, 50 c.

This museum is in an old Flemish house, and was opened in 1907. It contains a collection relating to the customs, life, and superstitions of the Flemish people in bygone days.

The **Ground Floor** contains kitchen furniture : fire, stove, lighting apparatus, drink and food ; records of everyday domestic life (birth, baptism, marriage, death), clothes and ornaments ; professions and trades ; social life ; popular games, fairs, processions, etc. A curious collection of ancient marionettes from the popular theatre is to be seen in the gallery over Room A. On the **First Floor,** reached by a spiral staircase, with quaint banisters made of hemp, are a number of religious articles ; burglars' tools ; folklore of beggars and vagabonds ; a precious collection of talismans ; tokens of demonology, witching-dolls, quackery records, popular art and literature, etc.

At the farther end of the street is Place du Vendredi, on the right, the site of that interesting institution—

The Musée Plantin-Moretus.

Open 10–5. Free, Sundays and Thursdays ; other days, 1 fr.

Christopher Plantin was a famous sixteenth-century printer and an influential citizen. He was succeeded by his son-in-

law, Moerentorf, or Moretus; and for three centuries the business was continuously pursued by the same family. The progress of the art of printing can be followed as one wanders from room to room, and in many glass cases are books and other specimens of printing work, from wooden block letters to metal type. In the residential portion of the building are the sitting, dining and sleeping rooms of the merchant and the ladies of his family, shown as they used to be occupied. The municipality purchased the house and its contents from the descendant and heir of the Plantin family, Count Moretus.

There is, besides, a fine collection of pictures, especially rich in portraits by Rubens; and an exhibition of art furniture, tapestry, etc. The Catalogue (2 *fr.*) on sale in the Museum contains an interesting account of the Plantin-Moretus family.

Ground Floor.—Room I contains Flemish tapestry and a tortoiseshell table.

Room II, family portraits by *Rubens* and other painters. In the centre, under glass, drawings, title-pages, vignettes partly by Rubens, who, as appears from receipts still preserved, frequently drew designs for printers. Two cabinets of the seventeenth century.

Room III, portraits, including copies by *Rubens* of Italian works, including Pope Leo X after Raphael. Miniatures from the tenth to the sixteenth centuries; specimens of Plantin's printing. Above the mantelpiece: copy of the large boar-hunt by *Rubens*, now at Munich.

In the **Courtyard** are numerous repetitions of Plantin's motto, "Labore et constantia." Below the arcade, to the right, are the **Sale Rooms,** with a separate entrance from the street; they contain old Flemish tapestry and oaken panelling (restored), and a painted spinet of the seventeenth century.

Opposite is the **Printing Office,** where everything is arranged as for work. In the **Proof-Readers' Room** old proof-sheets, first impressions, etc., are still lying on the desks. In the **Proprietor's Office** are gilt-leather hangings, and in the **Room of Justus Lipsius** are Spanish leather hangings. In the **Type Room** are old matrices, etc., and by the exit-wall of the **Composing and Printing Room** stand presses of the sixteenth century.

First Floor.—Two rooms contain famous printing specimens. Then there is a small library, with interesting autographs. Two other rooms contain a collection of woodcuts

and a coloured view of Antwerp in 1565. In the other rooms are preserved copper-plates after *Rubens*, *Jordaens* and *Van Dyck*; a small plan contains the titles to the different privileges enjoyed by Plantin.

Dwelling Rooms, a **Type Foundry,** the **Library** and the **Muniment Room** are other interesting sections.

On Tuesdays and Fridays, the **Marché du Vendredi** is the scene of a furniture market.

More or less in a line with Rue du St. Esprit is the short Rue du Faucon, by which one can pass from the market-place to Rue Nationale. A few yards to the left is Place Verte, and about as far to the right a branch of the tramway enters Rue des Peignes, in which is **St. Augustine's Church,** a seventeenth-century building, erected by two munificent men, Van der Goes, an Antwerp senator, and Balili, a Genoese patrician, 1607–1609. It has some fine pictures, which were carried off to Paris in the time of the first Napoleon, but restored on the fall of the Empire. Chief among them are: *Rubens's* altar-piece, the Marriage of Ste. Catherine; *Jacques Jordaens's* Martyrdom of St. Apollonia; *Sens's* Presentation in the Temple, a modern picture, and *A. Van Dyck's* Baptism of St. Augustine. There is also an elaborate high altar, by *Verbruggen*.

A little farther along Rue Nationale is the statue of *Théodore Van Ryswyck*, a popular Flemish poet. A few yards beyond it, on the right, is Rue St. André, containing an entrance to **St. Andrew's Church,** which dates from 1529. The exterior is plain, but the church contains interesting pictures. On the pillar at the junction of the south transept with the aisle is a medallion portrait of Mary Queen of Scots, with an inscription to that Queen and her two ladies-in-waiting; the latter are said to be buried in the crypt here. A famous work by *E. Quellin* represents a guardian angel shielding a youth from temptation. In the choir is *Verin's* picture of the Martyrdom of St. Andrew. The carved pulpit, by *Van Hool* and *Van Geel*, with life-size figures, represents St. Peter and St. Andrew in a boat, being summoned by the Saviour to step upon the water.

The line of Rue Nationale is continued by Rue du Peuple—Rue des Gueux goes off obliquely on the left to *Place Marnix*, where the monument **De Schelde Vry** commemorates the opening of the Scheldt freely to the commerce of Belgium. From Place Marnix, the Rue Charles-Rogier leads to Place

Léopold de Wael, at the farther end of Rue du Peuple. Here on one side is the *Hippodrome*, which can hold 2,500 spectators; on the other side is—

The Musée des Beaux-Arts,

or Royal Art Gallery, a remarkable collection of paintings (principally of the Belgian and Dutch Schools). The pictures of old masters number about 800, those of modern masters, about 500. *Catalogue*, 1 fr.

In the Entrance Hall are frescoes by *de Keyser*, representing the development of art in Antwerp, large allegorical works containing a number of portraits of Flemish artists. In the two side-pictures and the centre-piece are portraits of Michael Angelo, Raphael, Q. Matsys, the two Franckens, J. Jordaens, J. Van Eyck, Rubens, Van Dyck, Breughel, E. Quellin, and others.

Among the pictures of the old masters are a triptych by *Q. Matsys*, representing the Entombment of Christ—formerly in the cathedral, and generally looked upon as the painter's masterpiece. *Rubens's* Christ on the Cross between the Two Thieves—a celebrated work, in which the expressions of the two malefactors and the women are admirable; Adoration of the Magi; St. Theresa interceding for Souls in Purgatory; A Dead Christ—the last-named is known as the *Christ à la paille*, from the circumstance of the Saviour's body reclining against a stone bench covered with straw; The dying St. Francis receiving the Communion, and The Unbelief of St. Thomas. *Van der Meir*, triptych—the central compartment, the Bearing of the Cross; the wings, Christ among the Doctors and the Presentation in the Temple.

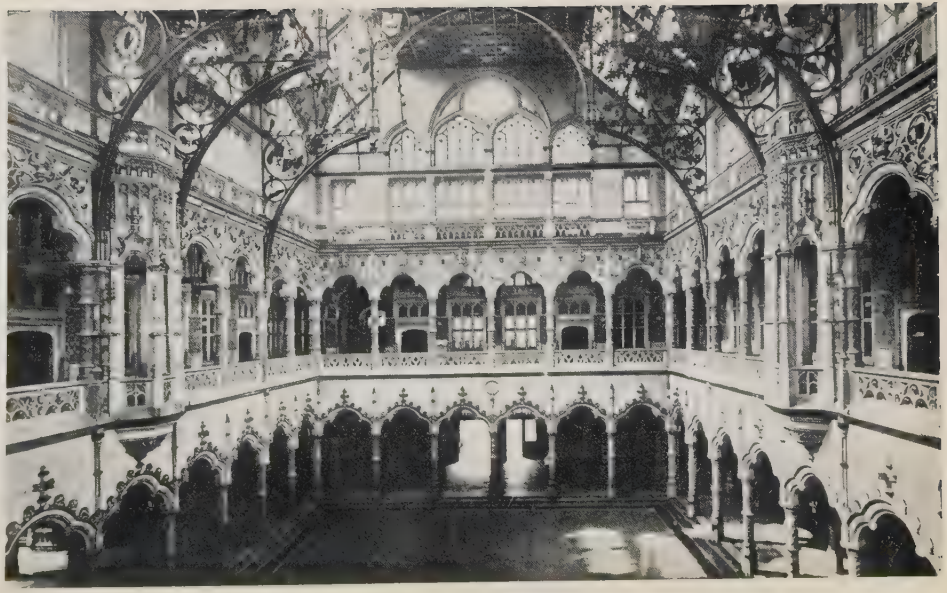
Among the pictures in the **Musée Moderne** in the same building the following are notable:

Wappers, The brothers de Witt awaiting in prison the entrance of the mob. *J. Lies*, Prisoners of War, and The Foe is Coming. *A. Wiertz*, Contest for the Body of Patroclus, a copy by the artist himself of his great work at Brussels. *F. de Braekeleer the Elder*, Plundering of Antwerp by the Spaniards (1576). *N. de Keyser*, The Bull Fight.

About midway between the Art Galleries and the Sud Station is the very effective *Monument of the Baron Lambermont*, gratefully remembered for the part he took as foreign minister in promoting the economic expansion of Belgium. From the Monument the Rue de la Citadelle quickly leads to the Avenue d'Amérique, at a point slightly to the left of the *Church of SS. Michael and Peter*. Farther to the right, at the end of the Avenue, is the *Station du Sud*. Following the Avenue towards the left, one soon passes the

J. Nahrath & Co.,] [*Brussels.*

MUSÉE PLANTIN-MORETUS, ANTWERP.



THE BOURSE, ANTWERP.

Synagogue, on the left, in Rue des Peintres. On the opposite side of that street is the **Commercial Institute.** In the rear of it, at 16, Rue Coquilhat, is the **Commercial Museum** (*open* 10–3, *free*), a commercial information bureau.

Avenue d'Amérique is followed by Avenue Britannique, at the entrance to which is the *Palais de Justice*, an imposing building in Louis XIII style, opened in 1875. At the farther end of Avenue Britannique the tramway route, on the left, leads to a small **Botanic Garden.** Beyond the garden, in the Place de la Comédie, is the **Theatre Royal,** adorned with figures of the Nine Muses. On Place Léopold, in the boulevard, is the equestrian **Statue of King Leopold I,** and to the left of it is the **National Bank,** remarkable for the variety of the architectural ornaments on its three façades. To the right of the statue is a short avenue communicating with the triangular **Park,** bounded by three avenues named after painters—*Van Eyck*, *Quentin Matsys*, and *Rubens*. In the north corner of the Park is a marble monument to Quentin Matsys. Near the pond are statues of Jan Van Beers, the author, and of Verstraeten (painter), also a monument presented by the Antwerp Chamber of Commerce to the town on the occasion of the annexation of the Congo State by Belgium.

The New Park,

on the south side of the city, near the tram terminus at "Dikke Mee," comprises some 180 acres, over which paths wind among forest trees and by sheets of water. An area bare of trees was taken as the site of the International Floralies (Flower Shows), inaugurated in 1920.

At **Berchem,** in Avenue Middelheim, close to the New Park, is a new building housing the **Colonial State University,** established to prepare officials for the Belgian Congo. Foreigners are admitted to the lectures.

In the summer a visit to the suburb known as **Schootenhof,** about an hour's ride by steam tram *viâ* Merxem, well repays the trouble. The place came into existence as a resort in 1906. It has a large natural park.

ANTWERP TOWARDS GERMANY AND HOLLAND.

THE best route from Antwerp to Cologne is *viâ* Brussels, Louvain, Liège, and Aix-la-Chapelle, but another route sometimes chosen by travellers is that—

viâ Hasselt and Maastricht.

The distance from Antwerp to Maastricht (Holland) is about sixty miles. The train, starting from the Central Station, runs by way of Bouchout to **Lierre** (population 26,000), where is the Church of St. Gommarius, celebrated for its painted glass and eighth-century Chapel of St. Pierre, until these treasures were destroyed during the bombardment of the town by the Germans in 1914.

Then past **Heyst op den Berg** (Heyst on the Hill) to **Westerloo,** where there are a monastery and tapestry works. Next come the villages of **Boisschot** (St. Sauveur Church and Castle of Terlaeken) and **Aerschot.** At the latter, the Belgians had one of their various combats with the Germans in the early days of the War. The Belgian rearguard were obliged to retire, and then Aerschot was sacked (*see* p. 51)

The next place of some importance is—

Hasselt

(*Trois Pistolets, Bourse*), the capital of Belgian Limbourg with a population of 17,000 and a prosperous trade. The **Church of Notre Dame,** well restored, contains seventeenth-century sculptures by *Delcourt,* and two marble tombs. About half a mile from Hasselt, on the road to Diest, are the ruins of **Herchenrode Abbey,** the porch of which has been acquired by the State as a national monument. In the Revolution of 1831 a battle was fought at Hasselt between the Dutch and Belgian forces, in which the latter were defeated.

We have now passed through the sandy district known as the **Campine,** long a desert, but now, owing to the discovery

in 1901 of coal deposits, becoming a centre of industry. Following the discovery of the coal there were five years of research work to define the limits of the deposit and to overcome the almost insuperable difficulties of exploitation, for the coal lies at a depth of from 1,450 feet to 2,100 feet beneath soil exceptionally difficult to penetrate. The War naturally retarded development. In 1919, the first mine was producing from 500 to 600 tons a day. Four other mines became productive during the next two years.

At **Laneken** is the Belgian custom-house, beyond which, across the frontier, is **Maastricht,** the " crossing of the Maas or Meuse," the capital of Dutch Limbourg, an ancient city dating from the time of the Romans, with about 37,000 inhabitants, fifty-six miles from Brussels, sixteen from Liège (a pretty journey by rail or boat), and fifty-two from Cologne.

After passing through a small corner of Dutch territory the traveller is in Rhenish Prussia, and reaches **Aix-la-Chapelle.**

VIÂ HERENTHALS.

A third route from Antwerp to Germany or Holland is by Herenthals, a very old town, with a population of 9,000, on the *Little Nethe*, once the capital of the **Campine** (*see* above). At the quaint fifteenth-century Hôtel de Ville is a small collection of sculptures, etc., by *Fraiken*, a native, who died in 1893. The Parish Church is fifteenth-century Gothic.

From Herenthals passengers for Holland may go northward through Turnhout, as will presently be described, or may continue to follow the route taken by passengers for Germany. This goes past Oolen to **Gheel** (population, 15,000), on the *Great Nethe*, remarkable for its large Government colony for persons of unsound mind. Some 2,000 mental patients are boarded out in the houses of the peasants throughout a large district. The afflicted persons are subjected to but little restraint, and are encouraged to work in the fields ; the authorities declare themselves satisfied with the system. The church is worth a visit. It is dedicated to St. Dympna, an Irish princess, famous for her miracles in healing the insane. She suffered martyrdom at the hands of her heathen father here in 600. A stone group, surrounded by a railing, close to the church, commemorates the incident.

Roermond in Holland) is next reached, and after passing

Vlodrop, German territory is entered at the custom-house station of **Dalheim.**

Germany can also be reached *viâ* Louvain, Liège, Verviers (p. 275).

From Herenthals to Holland *viâ* Turnhout, the line goes on to Tilburg, for Eastern Holland (Nymegen, etc.).

Another route from **Antwerp** to **Holland** is *viâ* Esschen, for Roosendaal, Rotterdam, and Western Holland. *See* the *Guide to Holland* in this series.

In Brussels, Antwerp and other leading cities there are offices of the Dutch railways where, as also at the tourist offices, information can be obtained as to circular and other trips in Holland.

BETWEEN BRUSSELS AND LIÈGE.

LIÈGE (p. 219) is situated east-south-east of Brussels. Exactly 100 kilometres, about 62½ miles, is the length of the railway connecting the two cities. At a distance of 18 miles from the capital, the line reaches—

LOUVAIN (Leuven).

Access.—From Brussels, by rail from the Gare du Nord. By road: Tram every half-hour from the Treurenberg and Porte de Namur; then by narrow-gauge steam tram (13 miles) in an hour and a half to Louvain. The places passed on this route are: Woluwe, the Forest of Soignes, Tervueren, Vossem, Leefdael, Berthem and Héverlé.
Baths at 14, Rue Lei. Swimming Baths, Voer des Capucins (summer only).
Cabs.—Taxi-cabs at Grand' Place and Station.
Enquiries.—M. René Fonteyn, Bookseller, 4–6, Rue Mathieu de Laeyens.
Hotels.—*See* p. 14.
Post Offices at Railway Station, Place Marguerite and Rue du Canal.
Trams from Grand' Place to Héverlé Station, Terbanck Canal, Kessel-Loo, Tivoli. Fares: 15 c., 20 c., 25 c., 35 c.

PLACES OF INTEREST.

Church of Ste. Gertrude.
Church of St. Pierre.
Hôtel de Ville. Admittance (including Museum), 50 c. May to September, 9–6; October to April, 9–4; Sundays, 9–12. Apply to caretaker in Lobby.
New Library.
Roman Catholic University.

Louvain, on the *Dyle*, was most prosperous during the fourteenth and fifteenth centuries as the seat of a great weaving industry; its population was then 200,000. Insubordination to the Dukes of Brabant brought about its downfall, and the citizens with their crafts emigrated in thousands to England and Holland. The University, which at one time contained 6,000 students, enjoyed a great reputation during the sixteenth and eighteenth centuries. From 1510–1521, Erasmus lived chiefly at Louvain, and took an active interest in the founding of Hieronymous Busleiden's Collegium trilingue. About the same time Sir Thomas More's most famous work, *Utopia*, was printed at Louvain. The learned Justus Lipsius (died 1606) was a lecturer at the University.

In front of the station is a **Monument to Silvain Van de**

Weyer, a native of Louvain, one of the prime instigators of the Revolution of 1830, and for many years Belgian Ambassador at the Court of St. James. On August 25, 1914, twenty-seven civilians were killed by the Germans and unceremoniously buried in the Square in which the monument stands. Prior to that event, the spot was known as Place de la Station; now it is commemoratively named **Place des Martyrs.**

Avenue des Alliés contains a **Monument to Justus Lipsius,** and from this point Rue Léopold leads to the **Place du Peuple,** the site of—

The New Library,

for once again Louvain has a noble library, a library possessing great treasures and already larger than that which was so wantonly destroyed, as related on pp. 215–6.

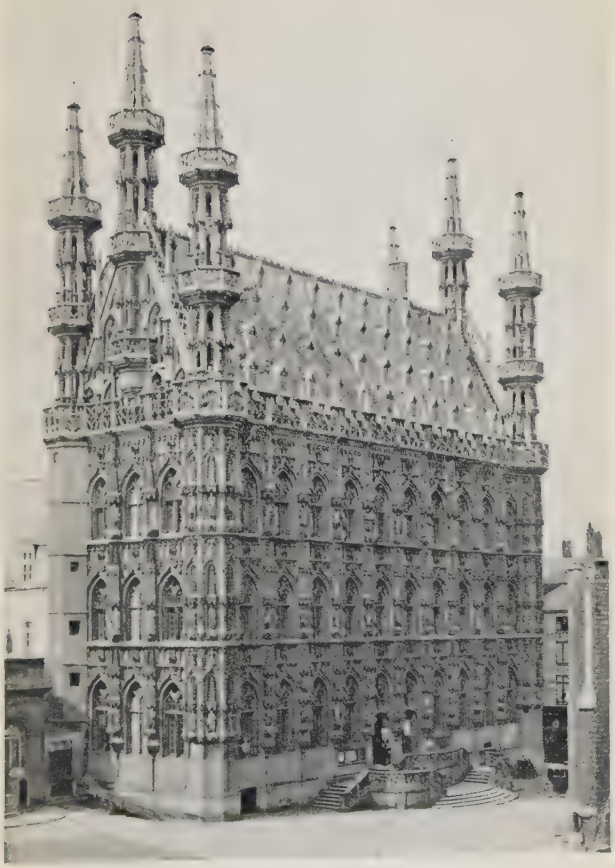
The American people undertook to provide the building; the French its decoration; while its contents are the result of the eager collaboration and generosity of scientific bodies all over the world, the generosity of individuals, and the purchases which the Belgian Government was allowed, by the Treaty of Peace, to make in Germany, that country being obliged to honour requisitions for books to the value of about 4,000,000 gold marks, the estimated total value of the library destroyed. For the building, the Belgian Government accepted the plans of Mr. Whitney Warren, an American architect, who had sought inspiration in the Brabant architecture of the seventeenth century. The first stone was laid in August, 1921, and two years later the inauguration of the first rooms was celebrated with due solemnity.

In the words of Dr. Butler, President of Columbia University, the noble pile was erected in memory of those who fell in the War, "as a living monument which will further the ideals of the victors, by rendering the world better for the rising generation."

The first book placed on the shelves contained the names of the old students of Louvain who gave their lives for their country.

The inscription in letters six feet high running along the balustrade, tells that the Louvain Library was destroyed by the fury of the Germans, and restored as a gift by America. "Furore Teutonico diruta dono Americano restituta." On the pedestal of the marble replica of the well-known Nemesis, the gift of Greece, is inscribed, "Here a crime was committed against human thought; the world has wiped it out."

The new building is destined to contain more than 1,000,000



HÔTEL DE VILLE, LOUVAIN.

Ed. Nels,] [*Brussels.*

ST. PETER'S CHURCH, LOUVAIN.

The small tower was burnt by the Germans in 1914, together with several chapels inside the church.

books. About half that number had been acquired by purchase or by gift at the time the first rooms were opened. During the four years of the German occupation, over 80,000 volumes were collected in Belgium, and a few weeks after the Armistice thousands began to reach Louvain from all parts of the world. Some 40,000 have been sent by Great Britain, 25,000 from America, and about the same number from France.

By continuing along the Avenue des Alliés one is led to the **Grand' Place,** where is the beautiful—

Hôtel de Ville

(1448–1463), considered for its size one of the finest in Belgium. It is a wonderful specimen of the later Gothic style, elaborately decorated and adorned with sculptures representing Old Testament subjects and distinguished citizens and rulers of various periods. The exterior was restored in 1898–1914. The ogival windows and the six open-work towers should be noticed. The right tower was rebuilt after its destruction by lightning in 1890. Within are a beautiful carved oak ceiling of the fifteenth century, and notable paintings and sculptures. The pictures include the Guardian Angel by *de Craeyer*; *Verhaegen's* Finding of Moses; a Resurrection by *Otto Venius*.

The Musée Communal, which was on the second story, has been transferred to the—

Musée Vanderkelen-Mertens,

situated in Rue de Savoie, and named after its donor. Among its contents are a picture attributed to the Master of Flémalle (fifteenth century); two double panels by *Van Rillaert* (sixteenth century); The Triumph of Christ, by *M. Coxie*; portraits by *de Vos* and *Miereveld*; The Adoration of the Magi, and Esther entreating Ahasuerus for the Jews, by *P. J. Verhaegen*, and modern paintings by *Coosemans, Courtens, Delaunois, Gilsoul, Hennebicq, Mathieu, Montigny, Verheyden*, etc.

Facing the Hôtel de Ville is—

The Collegiate Church of St. Peter.

Admission.—Free till noon; 4-6 p.m., ½ or 1 fr., according to number of visitors.

This fine building, begun in 1423, is 333 feet long, 82 feet broad and 82 feet high. It is cruciform in shape, and was

formerly adorned with three towers, but these were blown down in a gale in 1604. The restoration of the façade has never been completed, as was seen in the stunted appearance of the west tower, which was burnt by the Germans in 1914. At the same time the chimes were completely destroyed and the right side-aisle with the exception of its vaulted ceiling. The chapels and altars here, separated by stout walls, were deliberately set on fire. There was also burnt a quaint image of the Saviour, with which was connected a legend to the effect that the statue captured and held a thief who had broken into the church.

The interior is finely proportioned ; twenty-eight columns separate the nave from the aisles. There are nine chapels, which contain some remarkable paintings. Among these are "The Martyrdom of St. Erasmus," by *Dierick Bouts*. It was for a long time held to be by Memlinc, as was also another work of Dierick Bouts, "The Last Supper," until the authenticity of the picture was proved by the finding of the painter's receipt for the payment.

The picture was painted in 1467 for the altar of the Confraternity of the Holy Sacrament, in the Church of St. Peter. In the course of civil and religious troubles, it lost its side wings, or shutters, which passed through various hands, until finally two panels, representing Elijah in the desert and the Passover, arrived at the Royal Museum at Berlin, and the other two, of which the subjects were Abraham and Melchisedek and the Manna, were similarly exhibited at Munich. The central panel remained in St. Peter's Church until the sacking of the city in 1914 by the Germans, who removed the picture to the Hôtel de Ville. In accordance with the Treaty of Versailles, the missing panels were restored to Belgium in 1920 (together with the panels belonging to Ghent's great picture) as some compensation for the works of art destroyed during the War.

"The Descent from the Cross," by *Roger Van der Weyden*, is either a copy, or a replica by the master himself ; *de Craeyer's* "St. Charles Borromeo administering the Holy Communion to Plague-stricken People" is a copy. The original was taken away by the French and is in the museum at Nancy. The chief treasure of the cathedral, *Quentin Matsys's* "Holy Family," was sold to the Brussels Gallery for nearly £10,000, and is now in the capital. The pulpit, a true piece of elaborate Belgian wood-carving, is by *Bergé*. The tabernacle was designed by *Mathieu de Laeyens*. In the baptistery is a wrought-iron cross-beam, made by *Quentin Matsys*. The organ loft should also be examined.

In the Rue de Namur, to the rear of the Town Hall, stood—

The Halles,

erected by the Clothmakers' Guild in 1317, and transferred to the **University** a century later. In the course of centuries the Halles underwent many changes and additions, especially in 1723 and 1725, when a very spacious building was erected to shelter the library. From 1714 the group of buildings known as the Halles Universitaires had been devoted exclusively to the library and the offices of the University, and it was this venerable pile and its treasures which became the prey of the flames on the night of August 25–26, 1914. In *The Times* of April 9, 1920, His Eminence Cardinal Mercier, Primate of Belgium, gave the following story of—

The Burning of the Library.

"The German army had entered Louvain on August 19. During the first few days of occupation the torrent of imperial troops had rolled through the streets of the defenceless city without let or hindrance. The attitude of the soldiers was comparatively calm; nothing led one to suspect the catastrophe which was about to fall upon the ill-fated town. On Tuesday, the 25th, in the afternoon, further detachments of troops arrived. About 4 o'clock an officer presented himself at the Halles and asked the concierge whether the buildings contained the library of the University. On receiving an affirmative reply, he ordered the concierge to open the door of the main hall, the Salle des Pas Perdus. He wished, he said, to quarter the horses of a transport train. As the concierge expressed some fear of the danger that might be presented by the location of a stable in such close proximity to the library, the officer answered him roughly, saying, 'What are you afraid of? Don't you know that we are not barbarians?' A few minutes later the Salle des Pas Perdus (the outer hall) was occupied by some twenty horses and their stable attendants. About 7.30 an alarm signal was given, and the soldiers made ready to leave, but the order was countermanded and they returned to their billet. Half an hour later an intense fusillade broke out in several parts of the city at once. It was the beginning of the odious comedy of the 'francs-tireurs': the signal for the letting loose of all the horrors which were to accompany the sack of the town.

"Between half-past 9 and 10 o'clock, when the sinister glare of the first fires was beginning to light up the town, the soldiers billeted in the Halles withdrew, leaving behind them a broken-down horse which they gave to the concierge. He bolted the doors of the ancient edifice, and inside calm reigned once more.

"Meantime the incendiary companies were carrying out their work of systematic destruction. The old Market Place, on which faced that part of the library built in 1725, saw its houses burst into flames one after another. About 11 o'clock a fire of extreme violence was lit in the mews, opening on the Old Market, right underneath the library building; at 11.30 the concierge tried to

enter one of the rooms to take out some valuables he had stored in what he believed to be an inviolable place of safety, but the smoke was already so dense that he had to give up the attempt. The soldiers did not content themselves with setting fire to the library on the Old Market side ; it is established by undeniable proof that fire was set simultaneously to the four corners of the building. At 4 o'clock in the morning the University Halles, with all the treasures they contained, were nothing but an immense brazier."

The treasures of the library included several hundred manuscripts, among which were some of the highest value ; a collection of more than a thousand incunabula which could bear comparison with the finest of its kind ; a large collection of ancient authors dealing with every science ; an extremely good collection of books relating to the religious controversies of the sixteenth, seventeenth and eighteenth centuries, and valuable University records.

" Of all these manuscripts, of all these incunabula, of all these records, of the 300,000 volumes which formed the modern library, of the gallery of portraits and busts of rectors and professors of the University, of the magnificent decorations which the artists of the seventeenth century lavished upon the rooms built at that period, of all these treasures of science and art nought remained, on the morrow of the fire, but ashes."

The story of the re-founding of the Library has been told on pp. 212–3.

The **University** has been famous as an educational institution since the sixteenth century, and when war broke out was the principal Catholic training-school in Belgium. It was at Louvain in 1546, at the command of Charles V, that the academic authorities issued the first " Index " of forbidden books.

Other Notable Buildings.

In Rue de Namur, about a hundred yards above the site of the Halles, is the **Collège du St. Esprit,** a university building of the eighteenth century, with a very remarkable courtyard.

The **Church of St. Gertrude,** Rue Mi-Mars, is noted for some of the finest wood-carving in Belgium, the sixteenth-century choir-stalls (1540–1544) being embellished with scenes from the life of Christ, by *Mathew de Wayer.* There is a fine triptych by *M. Coxie,* and a picture representing the Trinity, by *de Craeyer.*

The fifteenth-century **Church of St. Quentin,** near the Porte de Namur, in the southern part of the town, is notable for good pictures by *de Craeyer* and *P. J. Verhaegen.* A statue of the Virgin is attributed to *A. Quellin.*

St. Michael's Church, near Parc St. Donat, erected by the Jesuits in the seventeenth century, is remarkable for elaborate carving in confessionals and choir-stalls, and for paintings by *Verlat, Wappers,* and *Mathieu.*

In Place de l'Université, near St. Michael's Church, is the **Collège du Pape,** given by Adrian VI to the University. Its courtyard is very interesting.

The **Church of St. Jacques,** Rue de Bruxelles, is a quaint Gothic building. The tower and blocked-up doorway are Romanesque work of the fourteenth century. There are pictures by Van der Hulst and Geedts. In a Conversion of St. Hubert, the figure of the saint is said to be the work of *de Craeyer.* In the sacristy are fine embroidered vestments and some reliquaries of saints. Near this church is a monument to Father Damien, the Catholic missionary-doctor who died at Molokaii (Hawaii) while nursing lepers. The monument is one of the masterpieces of the renowned sculptor, *Constantin Meunier.*

In the Rue des Moutons is the **Béguinage,** with its silent streets, its quaint houses of the sixteenth century, and its Gothic church. This contains paintings by *Erasmus Quellin, Verhaegen,* and *Boyermans.* That renowned artist, *Alfred Delaunois,* has in a masterly manner been able to suggest in his pictures the mystic sentiment which pervades the Béguinage church and its surroundings.

A few fragments still exist on **Mont César,** or Cæsar's Mount, near the Porte de Malines, of the old castle in which the Emperor Charles V was brought up, with his sisters, by his preceptor, Adrian d'Edel, or Adriaan Floriszoon, the only Dutchman who has been head of the Roman Catholic Church. He bore the title of Adrian VI. The view from this eminence repays the trouble of the ascent.

The Tragedy of Louvain.

On various occasions Louvain has experienced the horrors of war. In 1542, the Duke of Cleves, in revolt against Charles V, vainly besieged the town. Thirty years later it was besieged by William the Silent. In 1746, Marshal Saxe, Louis XV's *Generalissimo,* gave orders for Louvain to be bombarded, but, moved by the entreaties of the illustrious physician Rega, he spared the town. The next hostile visitors were the Germans in 1914.

To what has been said of the destruction of the Library

and the damage to the Church of St. Peter, must be added the record of the destruction of the Palais de Justice, the theatre, the commercial school, and more than a thousand houses. Of the unfortunate inhabitants 216 were killed and 334 were sent as prisoners into Germany. The burning and pillaging of the city continued for eight days. Each new body of troops arriving carried on the work of destruction.

FROM LOUVAIN TOWARDS LIÈGE

the train goes on to—

Tirlemont.

[**Hotels.**—*See* p. 15.]

In the fifteenth century Tirlemont (Flemish, *Thienen*) was, like many other Belgian towns, far larger than it is to-day. The **Church of Notre Dame du Lac,** in the Market Place, was founded towards the end of the thirteenth century and rebuilt in the fifteenth century. It contains handsome baroque panelling, pulpit and choir-stalls, a small grotto and a "miraculous spring."

The ninth-century **Church of St. Germain,** with a fine Romanesque tower, is romantically situated on a hill. The **Hôtel de Ville** is a modern building.

Soon after leaving Tirlemont the train passes **Neerwinden,** famous for two battles ; the first in 1693, in which William III of England, in command of the Allies, was defeated by the army of Louis XIV, under the Marshal de Luxemburg ; the second a century later, in 1793, when Dumouriez, the general of the French Republic, who afterwards tried to lead his troops over to the enemy, was beaten by the Austrians under the Duke of Coburg. Further on is **Landen,** famous as the birthplace of Pépin de Landen, the first of those powerful Mayors of the Palace of Austrasia who were the real rulers of France and Germany under the later Merovingian kings, and who subsequently founded the second or Carlovingian dynasty. Then onward to **Waremme,** a small town sixteen miles from Liège, on the left bank of the *Geer*. St. Peter's Church (1880–1884) is in the Gothic style ; the boulevards surrounding the town are built on the site of old ramparts. Through Waremme runs an old Roman causeway from Bavai to Tongres. Three Roman tombs have been discovered. A narrow-gauge railway connects Waremme with Huy and Oreye.

LIÈGE (Luik).

Access.—Liège, 62½ miles E.S.E. of Brussels, is connected with the capital by a railway over which the journey is made in 1¾ hours. For description of places passed *en route*, *see* pp. 211–218.

Liège is the converging point of a number of lines running from all points of the compass, Cologne, Namur, Brussels and Luxemburg being in direct communication.

Angling.—Trout and other fish in the Amblève, Meuse and Ourthe. Permit (at Post Office), 1 fr. Sundays, 2 fr. other days.

Boating.—Two clubs, *Royal Sport Nautique* and the *Union Nautique*.

British Consulate.—24, Rue Lambert le Bèque, 9–12 and 2–4; Saturday, 9–12 only.

Cabs.—*Taxi-Cabs.*—Stands: Place de la République Française, Rue Vinave d'Ile, Place des Guillemins, Place St. Jean, Place St. Lambert, Place du Marché. Day fares: First 1,000 mètres (1,080 yards), 1 fr. 95 c.; per 200 mètres after, 30 c. Night fares (11 p.m. to 6 a.m.): First 700 mètres, 1 fr. 95 c.; per 150 mètres after, 30 c. Outside Liège fix fares beforehand.

Horse Cabs.—Day fares—first ½ hour, 3 fr.; every ¼ hour after, 75 c. Night fares (11 p.m. to 6 a.m.)—double the day fares.

Grand Fair, held on Boulevard de la Sauvenière and Boulevard d'Avroy from first Sunday in October till first Sunday in November.

Hotels.—*See* pp. 13–14.

Information Bureau.—43, Rue Paradis, near Guillemins Station.

Libraries.—*University*, Place Cockerill. 8–6 in term, 9–12 during holidays. (Closed Sundays.)

Popular Central, 3, Rue des Chiroux. Daily, Sundays included, 9–12; Thursdays, 9–2 and 7–9; Tuesdays, 9–12 and 7–9.

Music.—Boulevard d'Avroy. Daily band performances in summer from 8–9 p.m., and on Sundays, 12–1, by military bands. Chairs, 15 c.

Population, 172,000 (with suburbs, 536,300).

Porters (Commissionnaires).—Licensed porters wear a metal number. Best to fix price beforehand.

Post Office.—Place Cockerill, near the River Meuse and the University.

Telegraph Office, Rue de l'Université. In the same building are also the Telephone Offices. There are also offices at the chief railway stations.

Railway Stations.—*Guillemins* (the principal), *Jonfosse*, *Palais*, *Vivegnis*, *Longdoz*.

Steamboats.—*Wandre-Visé* (on the Meuse).—Service from April to October. The boats call at Chertal, Hermalle-sous-Argenteau, Argenteau and Visé. Journey takes nearly 2 hours.

Liège-Tilff.—Summer service from the Pont de Commerce, Liège, and Tilff Station. Journey takes nearly 2 hours.

Swimming.—*Société Neptune.* Swimming baths: Ile de Malte, Bains de la Meuse. Also river baths. Season tickets issued at cheap rates.

Theatres, etc.—*Théâtre Royal*, Place de la République Française (October 1 to March 31). Opera, opéra-comique, operetta. Special performances in summer.

Théâtre du Gymnase, Place St. Lambert. Comedies, operettas, vaudevilles, dramas, October to March.

Pavillon de Flore, 20, Rue Surlet. Dramas, vaudevilles, operettas. Local sketches, etc. September to March.

Théâtre de Trocadéro, 6, Rue Lulay. Vaudevilles, operettas, sketches. Open practically all the year round.

Théâtre Trianon.—Boulevard la Sauvenière.

Théâtre des Variétés.—8, Rue Lonhienne. Circus in fair time (October). There are also a number of music-halls and cinemas.

Tramways.—The principal lines are farmed out by the municipality to a company; the narrow-gauge steam lines are run by the Chemins de Fer Vicinaux, a company having lines all over the kingdom and largely supported by Government. The Est-Ouest and Seraing and Cointe routes are worked by separate companies.

Fares (in Liège only), minimum, 25 c.; maximum, 40 c.

The visitor whose time is very limited can see most of the interesting features of the city by a **circular tram ride** occupying 50 minutes and costing 40 centimes. The tram (No. 4) starts from the Gare des Guillemins and returns to it.

PLACES OF INTEREST.

Académie Royale des Beaux-Arts, 21, Rue des Anglais.

Bourse de Commerce, 27, Place du Marché.

Cathedral Church of St. Paul.—Mornings, free; afternoons, apply at 2, Rue St. Paul, to the verger.

Church of St. Jacques.

Citadel and the **Karthaus,** or **Fort de la Chartreuse,** two dismantled fortresses overlooking the river and town.

Hôtel de Ville, Place du Marché and Rue de la Violette. Week-days, 9 to 4.

Museums.—*Musée Archéologique,* Maison Curtius, Quai de Maastricht. Admission free. April 1 to September 30, Sundays and fête days, 10–2. Monday to Friday, 10-12.30 and 2.30–6. Saturday closed. October 1 to March 31, Sundays and fête days, 10–2; Monday to Friday, 10–12 and 2–4..

Musée de la Vie Wallonne, joined to the Musée Archéologique.

Musée d'Ansembourg, 108, Rue Féronstrée. Open (free) at same hours as Archæological Museum.

Musée d'Armes, 8, Quai de Maastricht. Open as Archæological Museum.

Musée des Beaux-Arts, 34, Rue de l'Académie. Free. Sundays and holidays, 10–2, and in summer also on week-days, 10–1 and 3–7.

Musée Diocésain, St. Paul's Cathedral. Archæology, religious history.

Musée Wittert, University, Place Cockerill. Open at same hours as University Library. Manuscripts and engravings.

Musée Grétry, 28, Rue des Récollets. Free. Sundays and holidays, 10–2; Mondays and Thursdays, 10–12 and 2–4, winter; 10–12 and 3–7, summer.

Palais des Beaux-Arts.—Parc de la Boverie. Annual Exhibition of Fine Arts, open May–July.

Plateau de Cointe.—Observatory, boulevards and public gardens.

Tir Communal (the shooting stand of the city), by the borders of Liège, near Herstal. Shooting (small charge per dozen cartridges) all day. Separate ranges for pistols, revolvers, sporting rifles and cannon.

Royal College of Music (Conservatoire), 14, Rue Forgeur. In winter, four important concerts and other musical performances.

The thriving and important city of **Liège** (Flemish, *Luik*) is the capital of the Ardennes and the Walloon country. The *Meuse* traverses the city from south to north in two branches, forming a long island, and is here joined by the *Ourthe*.

Liège was practically founded by Monulphe, Bishop of Tongres, who built a chapel here in 550.

For centuries the city was ruled by a long line of Prince Bishops (fifty-eight in all), who kept regal state and maintained a large army. In the Middle Ages Liège was one of those wealthy cities whose inhabitants, proud and tenacious of their privileges, were frequently in rebellion against their

J. Nahrath & Co.,] [*Brussels.*

THE CATHEDRAL CHURCH OF ST. PAUL, LIÈGE.

J. Nahrath & Co.,] [*Brussels.*

THE PALACE, LIÈGE.

lords; and more than once they suffered terrible chastisement, especially at the hands of Charles the Bold of Burgundy. The Massacre of Liège, under Louis XI, resulted in 40,000 being killed; the city, with the exception of its churches, was reduced to ruins. The character of the people of Liège is different from any other, and it is not without reason that they repeat their slogan, "Long live ourselves."

The district around is inhabited by the Walloons, who speak a dialect of French. In former times, Walloons, like Swiss, were to be found in all the armies of the Continent. In the Thirty Years' War the cuirassier regiments of Count Pappenheim, the steadiest and most reliable of Wallenstein's cavalry, were formed of Walloons. These men were to the army what the "Ironsides" were to the pikemen of Cromwell.

A Bird's-Eye View.

Liège is the centre of the coal-mining industry of the province; consequently, up the river towards Seraing and down towards Herstal is a long succession of iron, zinc, and glass works, and factories in which are produced all kinds of fire-arms, motor-cars, cycles, and other articles in the manufacture of which metal is used. But the industries have not destroyed the picturesqueness of the city or the beauty of its environs, a fact due to its situation at the confluence of the Meuse and the Ourthe in a wooded and hilly region at the entrance of the Ardennes. There are points of vantage from which magnificent views can be obtained of the surrounding country, in which pretty little villages are nestling in woodlands. And then the city itself: "Stately and imposing if one looks upon it as a whole; light, animated, and gay, if one wanders through its squares, its streets, and its alleys, lined with characteristic houses. When, at nightfall, one looks down from the surrounding heights upon the valley, where the huge furnaces glare and the puddled ores light up the heavens, Liège is unique—crowned with flames and tufted with scarlet."

In the City.

From the **Station des Guillemins** the visitor proceeds down the thoroughfare of the same name to the Boulevard d'Avroy. Where the two thoroughfares meet is the **Monument to Belgian Independence,** erected in 1905. On the right is the fine Avenue Blonden, but our route goes forward

through **Parc d'Avroy.** At the farther end of the park is an **Equestrian Statue of Charlemagne,** who was born in the neighbourhood of Liège and gave to it its first privileges as a township. To the right of the statue is the Boulevard Piercot, the site of the **College of Music** (*Conservatoire Royal de Musique*). Vocal and instrumental concerts are given here in winter in the Salle des Fêtes. Attached to the College, but situated at 28, Rue des Récollets, is the **Musée Grétry,** with souvenirs of the Liège musical composer of that name. He was born in the house now devoted to the perpetuation of his memory.

The Boulevard Piercot leads to the Meuse and the broad Boulevard Frère Orban. As one faces the river the Pont du Commerce is on the right, the Pont de la Boverie on the left. Having turned towards the latter, the **Bishop's Palace** will be on the left, at the corner of Rue de l'Evêché. Following this street to its farther end and then turning to the left along Rue du Vertbois, one quickly comes to the—

Église St. Jacques,

the finest ogival church in Liège. (*To visit, apply to sacristan, 60, Rue du Vertbois.*) It belongs to the earlier part of the sixteenth century, and is remarkable for redundancy of decoration, the fretted vaulting of the arches being especially rich. The fine sculpture includes a statue of the Virgin Mary in a chapel in the left transept, and a bas-relief of the seventeenth century, representing a bishop. The painted windows in the choir belong to the earlier part of the sixteenth century. The west tower and façade are much older than the rest of the church, which has been judiciously restored. A staircase (right of main entrance) leads to the municipal gallery, over the choir, where the Liège magistrates formerly took the oath of office.

From the Place St. Jacques, through the Rue St. Remy to Place St. Paul. On the left is the **National Bank**; on the right—

The Cathedral Church of St. Paul.

This is a pure Gothic building, one of the finest churches in Belgium. It stands on the site of an older structure, for there was a church here in the ninth century. The present building dates from the thirteenth century, but parts belong to the fifteenth. The carved **Pulpit** by *Guillaume Geefs* is

especially deserving of notice, with the five stone figures supporting it. The stained-glass window in the south transept is of the early sixteenth century. It represents the coronation of the Virgin Mary. The pictures include Adieux of St. Peter and St. Paul, by *Delcour*; Martyrdom of St. Lambert, by *Anciaux*; Crucifixion, and Adoration of Infant, by *Flemalle*; Assumption of the Virgin, by *G. de Lairesse*, and the four Fathers of the Church (St. Gregory, St. Jerome, St. Ambrose, and St. Augustine), by *Erasmus Quellin*. Part of the stained glass in the choir is fifteenth-century, part modern. In the Cathedral are several relics from the former Church of St. Lambert, founded by Notger, and demolished by the Liège revolutionaries in 1789. *To visit the Treasury (1 fr.) apply to the sacristan, 2, Rue St. Paul.*

In the Cathedral buildings is the **Diocesan Museum,** including a bust of St. Lambert by a Liège carver, who worked at it for seven years under the orders of the Prince Bishop Everard de la Marck.

Place du Roi Albert lies between the north side of the Cathedral and the **Virgin Fountain,** a masterpiece of the Liège sculptor, Jean Delcour. By going along Rue Vinâve-d'Ile, at the end of which it stands, and continuing in the same direction, one soon arrives at the **Théâtre Royal,** on the right, the property of the city. To the left, up Rue Hamal, is the **Church of St. John** (1754), famous for its tower of the tenth century and its slender spire. In the centre of the ground enclosed by the cloisters (entrance in porch) is a white stone **Statue of Notger,** the founder of the church of which the old tower is the sole remnant. In the Place de la République française, in front of the theatre, is a bronze **Statue of Grétry,** the musical composer. In 1828 his heart was, at his expressed desire, enshrined in the pedestal.

By crossing the Square, with back turned to the theatre, one reaches the point where the Rue Haute-Sauvenière is on the left. At the farther end of the street is the **Church of St. Croix,** founded by Notger in 986, enlarged in 1044. Nave and western choir are Romanesque style, east choir Gothic. The church contains a curious set of fifteenth-century reliefs representing the Stations of the Cross. The fine stained glass is modern. There is a copper door (Louis XV) to the baptismal chapel, which contains a fifteenth-century reredos, and a marble monument by *Hubert Milcmans* (1558). Some 250 yards up Rue Mont St. Martin,

running to the left from the end of Rue Haute-Sauvenière, is **St. Martin's Church,** which has a fine series of painted windows representing scenes in the life of the saint. Its tower affords a fine view of the town and neighbourhood.

From the Church of St. Croix, Rue Sylvestre, followed by Rue de l'Académie, leads to the **Musée des Beaux-Arts** (*see* p. 220). It contains a large collection of ancient and modern pictures and sculptures.

By returning along Rue de l'Académie and then following the tramway along Rue de Bruxelles, one is led past the **Station du Palais** to the **Palais Provincial,** the offices of the provincial administration. The original front is decorated with statues to the memory of celebrated citizens of Liège, the arms of thirty-two trades and of the old principality and its twenty-three towns. In the interior are some good paintings and frescoes, tapestry, old furniture, sculpture, historical souvenirs and fine rooms and fittings. *Apply to the keeper* (entrance Rue Notger).

The Palais Provincial is the left wing of the **Palais de Justice,** the largest public building in Liège. In old times it was the residence of the Prince Bishops. The Palace was rebuilt in 1526, after having been several times destroyed. The façade in the Place St. Lambert is modern, having been built after a fire that destroyed part of the building in 1734. Thus the architecture of the building belongs to various epochs and styles. There are two great piles of building, each surmounting a courtyard. The larger and more elaborately decorated furnishes a fine example of Gothic architecture. Quite worth seeing are the **Assize Court** (Gothic), with a fine chimney-piece ; the Throne Room, with Corinthian columns, walls and ceiling ; and the Library of the Bar. (*Apply to keeper at the bottom of the yard in the right-hand corner of the Place St. Lambert.* The *Record Office* is open from 9–3.)

By skirting the great building to its farthest corner, there is then on the right the—

Hôtel de Ville,

on the Market Place. It was erected in the early years of the eighteenth century in place of a fifteenth-century building destroyed by the bombardment of 1691. The exterior is not remarkable, but the interior merits a visit. At the time of its construction it was magnificently decorated, but Time

and the pillages of the Revolution of 1789 are responsible for the disappearance of many of the original beauties. There are some fine rooms and good paintings. The black marble pillars in entrance hall should be noticed, and, at the far end, wood-carvings of "Terms," by *J. Hans*, a pupil of Delcour.

Opposite the Hôtel de Ville is the **Perron Monument** (1697), symbolizing the liberty of Liège: the three Graces join hands and support a fir surmounted by a Latin cross. The upper part is by Jean Delcour.

At the extremity of the market-place, Rue des Mineurs, on the left, leads to the Church of St. Anthony, which need not detain the stranger. Turning to the right here, one will pass the *Fountain St. John Baptist*, a work of Jean Delcour, and enter the aristocratic Rue Hors-Château, proud of its patrician residences of the seventeenth and eighteenth centuries. On the right there goes off a short street to **St. Bartholomew's Church,** a curious specimen of Roman architecture. It is celebrated for its baptismal font of bronze, a masterpiece of dinanderie. It was made at Huy in 1112.

Continuing past the front of the church for a few yards one comes to tram-lines running along Rue Féronstrée. A short distance to the right is the **Musée d'Ansembourg,** formerly a residence belonging to the Counts d'Ansembourg. It was built in 1735–1740, and is remarkable for its rich interior decoration. On being acquired by the town in 1903 for £9,000, it was converted into a museum of decorative art. The walls of the kitchen and some other rooms on the ground floor are covered with Delft pottery squares; those of the dining-room are lined in Cordovan leather. In the Salon Rouge is "Orpheus in the infernal regions," by *Gérard de Lairesse* (1641–1711). The Salon aux Tapisseries contains beautiful Brussels tapestry from the ancient Château of Saive, a table from the private council room of the prince-bishops of Liège, and Louis XV chairs. In rooms on the first floor are pictures by Liège artists, pottery, furniture, etc. (*Admission free.* *See* p. 220.)

Immediately to the right of the Museum is a thoroughfare leading down to the Quai de Maastricht (Maas, by the way, is the Flemish name for the Meuse). Towards the left of the point at which the river-side is reached is an immense building, now occupied by the **Musée d'Armes,** but which originally was the residence of a baron whose daughter married a

Count of Ansembourg. By this marriage the property passed into the possession of the Ansembourgs, and they inhabited the mansion a long time before moving to that in Rue Féronstrée. The exhibits in the Museum number more than 7,000, and include fire-arms of every period since the fifteenth century. The collection of revolvers is considered the most complete in the world. (*Admission, see* p. 220.

Quai de Maastricht is also the site of the **Maison Curtius** and the **Musée Archéologique,** which has taken possession of the house. The Maison Curtius has been called the architectural jewel of the town. It is, perhaps, the most complete specimen of its style of architecture. But the building which we see to-day is only about one-half of the mansion erected about 1600 for the rich Liège manufacturer, Jean de Corte, better known by his Latinized name of Curtius. The Museum contains many prehistorical souvenirs, Roman and Gallic-Roman antiquities, medals, furniture, pictures, porcelain of the Gothic period, of the Renaissance, and of the eighteenth century, and not the least of its treasures is the famous gospel of Notger of the tenth century. (*Admission, see* p. 220.)

Joined to the Musée Archéologique is the **Musée de la Vie Wallonne,** containing interesting collections connected with folklore.

Making this a turning-point, one can pass along the quays, afoot or by tram, to—

The University,

overlooking the Meuse. Founded in 1816, it is housed in a vast pile, part of which formerly constituted the College of the Jesuits, one of a series of educational establishments here from the fifteenth century. There are 3,000 students. Besides accommodation for the faculties of law, physics and philosophy, there are a school of mines and a polytechnic, a Seminaire de Géographie and a Lycée Commercial. The **Library** contains a quarter of a million volumes, more than 15,000 engravings, 500 incunabula, 1,800 manuscripts, and collections of medals and maps. *Reading Room* (*free* 8 *a.m. to* 6 *p.m. during term time ;* 8 *to noon during the vacations ; Sundays,* 8 *to noon*), entrance by No. 1 Place Cockerill, cross the yard, door at end (left).

Opposite the University is a **Statue o André Dumont,** a

local geologist. The open space in which it stands was formerly called Place de l'Université. It is now known as **Place du 20 août.** The change of name is explained by the inscription on a tablet in the neighbouring wall—

PLACE DU 20 AOÛT.

Sur cette place dans la nuit du 20 août, 1914, les allemands ont sans provocation brulé 20 maisons et fusillé 18 personnes.

At a corner of Place Cockerill and Rue de la Régence is the **General Post Office.**

Standing a little back on the right, about half-way along Rue de la Régence, is the **Church of St. Denis** (Dionysius), 66, Rue de la Cathédrale. It is an early basilica of the tenth century, with a choir added in the fourteenth. The sixteenth-century altar, in the left transept, has been restored, and represents, in elaborate wood-carving, incidents from the Saviour's passion and from the life of St. Dionysius. Above the Roman Chapel is the organ, dating from 1589 (restored 1717 and 1817). It is the most valuable instrument of its kind in Liège, except that at St. Jacques.

Walking again along the river-side, one passes the Institute of Chemistry, connected with the University, and on the opposite side of the river are other university institutions—those of zoology, anatomy and physiology. By crossing Boverie bridge and going upstream on that side of the river, one comes to Place d'Italie, the Bridge of Commerce, and the very fine **Public Park de la Boverie,** the site chosen for the **Monument à l'Art Wallon,** personified in the poet, Nicolas Defrecheux. In the park is the beautiful **Palais des Beaux-Arts,** in which concerts are given and there is an annual Exhibition of Fine Arts from May to July.

At the extremity of the park is *Pont Mativa*, spanning the Ourthe. Just beyond the Church of St. Vincent, to the right, along the farther bank, the Ourthe can be recrossed by Pont de Fétinne, and then the Meuse can be crossed by Pont de Fragnée. The line of the latter is continued by the Avenue de l'Exposition, which ends at the Place du Général Leman. From this, by passing under the railway viaduct towards the left and then following the Avenue des Thermes, one is led to the **Parc de Cointe.**

There the Avenue des Ormes, followed to the right, leads to the vicinity of the **Observatory,** and, with that on the left,

to the Boulevard de Cointe, from which fine views are obtained.

By the tramway at the junction of Avenue de Cointe and Boulevard de Cointe, one can be taken to the Church of St. Veronica. Rue Louvrex, which leaves the Square in front of the church, goes past the **Botanical Gardens.** From the Gardens a tram can be taken to Rue Léopold, which ends on the left, at Place St. Lambert. Here a steam tram can be taken to the **Parc de la Citadelle.** Alighting at the Rue Ste. Walburge, and from that following Rue des Glacis, one can take a circular walk, shaded in parts.

The **Citadel** was erected in 1650, on the site of an earlier fortification. It affords a splendid view of the country. In addition to the tramway route, it may be reached by the Rue Pierreuse, ascending from behind the Station du Palais, and by the Montagne de Buren, a flight of 600 steps, connected with Rue Hors-Château by a short thoroughfare against the Fontaine St. Jean (p. 225).

A very enjoyable **drive** can be taken on the broad boulevard which encircles the city on high ground.

Liège and the War.

Liège was the first of the great towns captured by the Germans ; some particulars of the attack and defence have been given on pp. 50-51. By the valiant resistance of the Belgian soldiers, it well merited the Cross of the Legion of Honour bestowed upon it and the high distinction of having a representation of its treasured monument, the Perron Liègeois (p. 225), upon a postage stamp in place of the figure of the King. There was systematic burning of houses in the neighbourhood of the University, and there was some shooting of civilians, as recorded on page 227, but the city was relatively spared, as the Germans had need of such an important centre.

The woods which surround the fortress of Boncelles, and, beyond Wandre, the picturesque heights of Rabosée, will long bear traces of the awful battles which were fought there. On the east the fortress of Loncin, defended by General Leman, reminds us of one of the most heroic chapters of the struggle, while the neighbouring localities destroyed, and especially the pretty Visé (*see* below), tell of the torture of the population.

All these spots are easily accessible by train or tram, and all information respecting the surroundings of the fortresses can be had by applying at the official Enquiry Office, 43, Rue Paradis.

EXCURSIONS FROM LIÈGE.

The neighbourhood abounds in places of interest to which excursions can be taken, and there are many delightful short walks and drives. It is a pleasant trip by electric tramway to **Seraing,** an industrial place connected by an iron bridge with **Jemeppe,** on the opposite bank. The iron foundries and steel-works on both banks of the river give evidence of the manufacturing activity of the district.

Herstal, 4½ miles by tram from the Théâtre Royal, is interesting for its public buildings.

Herve, some fifteen miles by rail from Liège, and its near neighbour **Battice,** on the line between Liège and Aix-la-Chapelle, are two of a number of villages lying in a fertile agricultural district into which the Germans marched on August 4, 1914. Before the day closed, the two villages named and others also were in flames ; some of their peaceful inhabitants had been killed, others had been made prisoners and either forced to work for the invaders, or sent into Germany. Herve drew visitors to it by its ancient church and picturesque houses. The better half of the village and its interesting treasures were destroyed. Battice fared even worse. Its hôtel de ville, church, school, houses—all were ruined.

On the line between Liège and Maastricht are **Argenteau,** with the remains of a fortress destroyed in 1674, and **Visé,** ten miles from Liège, described before the War as " a pretty village with a seventeenth-century town hall and a church, founded by Bertha, daughter of Charlemagne, in 799, and containing a silver bust, shrine and relics of St. Hadelin (twelfth century) and brass reading desks of 1591 and 1623."

Here on August 4, 1914, a company of Belgian infantry opposed the German invaders, and had to retire before superior numbers. Then fifteen civilians were shot and some twenty others were led to a distance and there put to death. A farmstead, two houses and the village church were set on fire. A few days later an old man was shot on the charge of being a *franc-tireur.* Of the other male inhabitants, some were sent into Germany and the rest to the plain of Navagne, where they were put to forced labour. The women and children were compelled to leave the village, which was then pillaged and burnt.

Five miles south-east of Liège is **Chaudfontaine,** which has a good Kursaal and provides plenty of amusement during

the season. Here are to be found the only purely thermal waters in Belgium (temperature 36–37 degrees Centigrade). The springs, which were discovered in the thirteenth century, are at the *Hôtel des Bains*, constructed in 1713. Its pretty situation, its small church, quaint inns and bridge, and its comparative tranquillity, render Chaudfontaine attractive for those who like a quiet holiday. On Sundays it is a favourite resort of the people of Liège.

A **Motor-car Excursion,** organized by the local Syndicat d'Initiative, embraces a run through the most beautiful part of the Ardennes, and a visit to the wonderful Grotto of Remouchamps, described on page 285. Among other places and sights on the route are Nonceveux, le Ninglinspo, Fonds de Quareux, La Gleize, Borgoumont, La Géronstère, Spa, Theux, and Chaudfontaine. The dinner, taxes and pourboires are covered by the ticket, the price of which varies with the size of the car. For a car taking 2 or 3 persons, the inclusive fare is 145 fr. each; 4 to 5 persons, 87 fr. 50 c.; 20 persons, 65 fr. Particulars and tickets at the Official Information Bureau. Liège is left at about 9.30 and reached again about 6.30.

Some 8½ miles north-west of Liège is the interesting market town of—

Tongres,

[**Hotel.**—Nouveau Monde.]

once a powerful Roman city.

The **Cathedral of Notre Dame** dates in parts from 1240. The tower is about 240 feet high. The objects of interest within the church are a wooden statue of the Virgin and a chandelier and a reading-desk, side by side, made by Jehan Josse de Dinant (1372), and an ancient reredos with beautiful carvings of Biblical incidents.

But to see the treasures, a sight of which would repay a much longer journey than that from Liège, application must be made to the sacristan. They are contained in a large strong room, and form a great and valuable collection, the richest, indeed, in Belgium. It includes silver shrines, crucifixes, reliquaries and embroideries of the seventh century.

Communicating with the church and also with the exterior is a Roman cloister.

In the centre of the Grand' Place, the Groote Markt, as it is here called, is a bronze **Statue of Ambiorix,** a chief who opposed Julius Cæsar and is regarded as the first Belgian patriot.

On Thursday, the market day, the long street which leads from the station to the cathedral presents a very animated

appearance. At those points where the street widens stand the cattle, pigs and horses that are offered for sale.

Tongres has a population of 11,000.

NOTE.—Trams run from Liège to the station at Vivegnis, from which trains may run to Tongres at more convenient times than from the stations in the city.

LIÈGE TO MARLOIE.

Liège is a good starting-point from which to explore the central portion of the **Ardennes.** The railway from the Station des Guillemins takes the tourist through the lovely valleys of the *Lower Ourthe* and *Amblève*. Pedestrians and cyclists will find this an attractive touring ground.

Pursuing the course of the Ourthe past **Angleur,** with its château and the zinc-works of the Vieille Montagne, we see on the right bank the **Castle of Beaufraipont,** a successor to the feudal building burnt by Marshal Boufflers in 1691. Here the river enters a narrow wooded gorge, termed the **Streupas** (very narrow pass. Streu, in Liège dialect, = étroit = narrow; and pas = passage).

Then the river bends round the hill crowned by the fort of **Embourg.** Here was formerly the fortress of the Aduatics, taken by Cæsar in 57 B.C., and the scene of the defeat of his lieutenants, Sabinus and Cotta, at the hands of Ambiorix. Next comes the crest of **Colonster,** with its turreted castle appearing among the trees. **Tilff,** which succeeds, is a beautiful village on the right bank of the Ourthe, six miles from Liège, and a favourite excursion for the citizens of that town. On the opposite side of the toll-bridge is a church which is said to contain a piece of the true Cross, and near the bridge is the *Château de Sauvage*, with its pretty lawns. From Tilff to Esneux the road runs for some four miles along the left bank, following the curve of the hill, on which the Château de Brialmont is built.

Passing **Méry,** with its little rustic church and restored **Castle of Monceau,** with a splendid view of the winding Ourthe, we reach the village of **Esneux** (*Hôtel Belle Vue*), another summer resort, picturesquely placed on the rocky peninsula formed by a three-mile bend of the Ourthe. The upper and lower parts of the village are connected by a stairway and a circuitous carriage-road. The view from above is magnificent. In a large overhanging rock is the *Trou des Sottais*, a cavern in which remains of antediluvian animals

have been found. Esneux combines the charms of valley and mountain, and is much visited by artists. The population numbers about 3,000. The village has electric light and good water.

A hillock called La Haze, upon which the houses are disposed in horseshoe form, was marked on the German military maps as a fortlet, so when German troops had entered Esneux, the German journals announced the capture of the fort of La Haze.

Esneux prides itself on having furnished the greatest number of volunteers in proportion to its population. The commune suffered much from the invaders. Twenty-two persons were shot, including civilians who were being held as hostages, and twenty-four houses were burnt.

Two miles past Esneux are the ruins of **Poulseur,** with a gloomy square tower on the hill beyond the village. Behind Poulseur Church are the remains of the **Castle of Reinarstein.**

Opposite Poulseur, but now replaced by quarries, was the feudal castle of **Montfort,** once, so legend says, the abode of the Four Sons of Aymon, who, with their cousin Maugis, garrisoned the castle against the troops of Charlemagne. So well was the place defended that the Emperor proceeded thither in person, accompanied by the French nobility, vowing not to depart before the fort fell. With the object of taking Montfort, he caused the aforesaid gloomy tower above Poulseur to be built. After a siege of three months, during which prodigies of valour were performed on both sides—Renaud, mounted on the marvellous steed Bayard, putting three hundred of the assailants to flight—the castle was set on fire, and the sons of Aymon, at the head of their diminished garrison, escaped by cutting their way through the forces of the enemy. The castle was afterwards rebuilt, but was destroyed again in the wars of the fifteenth century. Its ruins were utilized in the building of the village of Montfort.

At **Rivage** we arrive at the junction of the two railways of the Ourthe and Amblève valleys. The confluence of the streams is a little higher up, at **Comblain-au-Pont** (*Hôtel des Familles*), situated among the hills, which here enclose the river in a kind of semicircle. On the rock above rises the tower of a ruined church, formerly connected with an ancient manor under the authority of the abbey of Stavelot.

Another two miles bring us to **Comblain-la-Tour** (*Hôtel de la Gare*), on the right bank of the Ourthe, in a region of

stone quarries. We pass the village of **Comblain Fairon,** with its church on the hill, and the stream of the Bloquay, obtaining a view of the beautiful *Château d'Odeigne,* and farther on the village of **Xhignesse,** with a church of the Roman period, after which we reach **Hamoir** (*Hôtel de la Poste*), one of the largest places on the river, attractively situated at the confluence of the Ourthe and the Neblon. Delcour, the sculptor (whose works in Liège have been indicated), was born at Hamoir. He here founded a chapel, consecrated in 1739.

From Hamoir to Bomal (4½ miles) the river scenery is beautiful. Passing the château and park of **Hamoir-Lassus,** and crossing the railway bridge at **Sy,** we can take the ferry to the farm of Palogne and explore the interesting ruins of the old **Castle of Logne,** which, once an appanage of the abbey of Stavelot, became in the fifteenth century one of the strongholds of the powerful and fierce La Marcks. In 1521, Robert de la Marck having declared war against Charles V, Henry of Nassau planted his cannon on the neighbouring heights of Herbert and Vieuxville and bombarded the fortress to such purpose that the garrison were forced to surrender unconditionally and were hanged from the walls. To see the few old walls still standing, apply to the concierge of the ruins, in the village (small fee for each person). **Bomal,** at the confluence of the Ourthe and the Aisne, has a fine elevated château.

A pleasant walk may be taken along the valley of the *Aisne* to **Roche à Fresne,** about four miles upstream, where the rocks are confusedly piled on a hill above the river.

Two miles beyond Bomal is **Barvaux** (*Hôtels : Tallemand, de l'Aigle Noir*), at the bend of the Ourthe. Not far off in the direction of the Aisne, at **Wéris,** are an eleventh-century church and some Druid dolmens. One of the stones, the dolmen of Wéris, was purchased by the Government in 1882.

A fine view may be obtained from the *Tour du Diable*, a ruined tower close to Barvaux. Below lies the picturesque old town of **Durbuy** (*Hôtels Liège, Albert, Pont, Nord*), the smallest "township" in Belgium, with a stately **Castle** on a rocky eminence close by. At one time held by the La Marcks, Durbuy passed in the fifteenth century to the family of the Dukes d'Ursel, who still retain possession. In 1688

the large feudal castle was partly destroyed by Louis XIV, but it has been restored. The chief street of the town passes the foot of the Castle and crosses the old bridge, said to be the only bridge of stone which existed on the Ourthe at the beginning of the nineteenth century.

The Ourthe, flowing from Durbuy, makes a long bend by the village of **Grand Han,** with its picturesque old Château, then passes the pretty village, park, and Château of Deulin, and so on through Fronville to **Melreux** (32½ miles from Liège), the station whence we can reach Laroche (p. 296).

At Melreux the railway leaves the course of the *Ourthe* and goes through Marenne to **Marche** (*Hôtel de la Cloche*), where Lafayette was taken prisoner by the Austrians in 1792. The little stream of the *Marchette,* which runs past the town, marks the direction of the ancient moat. The foundations of the old city wall, with some round towers, still remain. The **Church of St. Remacle** (fifteenth century) was restored after a fire in 1616. The Jesuit Convent, with high Renaissance gable, is the only one remaining of the three which Marche once possessed. A large boulevard opens on to the Place aux Foires, with an avenue leading towards a chapel of the sixteenth century built on top of the rock and concealed in a clump of trees.

From Marche the line goes on to **Marloie,** about forty-one miles from Liège, where it joins the line from Brussels to Arlon and Luxemburg (pp. 263–6).

THE VALLEY OF THE MEUSE—LIÈGE TO HUY.

Some of the most beautiful scenery in Belgium is in the valley of the Meuse, so that it has become the summer rendezvous of excursionists. The river enters Belgium from France at the French border town of Givet, and leaves it for Holland near the Dutch town of Maastricht (p. 209). Its length is 550 miles, and it is navigable as far as Verdun, a distance of 430 miles, of which nearly 300 are in Holland and Belgium. Its principal tributaries in Belgium are the Sambre, the Lesse and the Ourthe, and the Belgian towns upon its banks are Liège, Huy, Namur (p. 241) and Dinant (p. 249), of which the first-named is much the largest.

Liège to Huy through **Jemeppe** (p. 229) and **Flemalle** to **Chokier,** with a castle on a perpendicular rock (formerly a feudal manor, destroyed by the men of Huy in the fourteenth century); **Ramioul** (once the property of Godefroy de

Bouillon) (p. 288); **Aigremont** (vestiges of a castle of de la Marck); **Engis, Engihoul** (where Schmerling found Engis's skull), with a fine grotto, discovered in 1906; **Hermalle sous Huy** (seventeenth-century castle); **Flone** (church with Gothic baptistery); **Amay** (church with three square towers); **Ampsin, Ombret, Tihange** (the birthplace of John the Lamb, Bishop of Tongres, 631); **Notre Dame de la Sarte** (pilgrimage church); and Huy.

Huy.

[**Hotels.**—*See* p. 13.]

"Huy et Dinant sont les deux plus jolies villes qu'il y ait sur la Meuse," wrote Victor Hugo. The first-named is prettily situated at the confluence of the rivers *Meuse*, *Hoyoux* and *Mehaigne*, half-way between Liège and Namur (about 20 miles each way). All its rivers flow through picturesque valleys. That of the main stream lies between hills pleasantly covered with vineyards, orchards and woods, except here and there where rocky summits rise above the general level. The course of the *Hoyoux* is between steep rocks and fir woods, while softer scenery characterizes the valley of the *Mehaigne*, which flows through pastures and between lines of poplars.

Huy has been called "the town of the four marvels"—the Pontia, the Chestia, the Rondia, the Bassinia.

The **Pontia,** the old bridge over the Meuse, dates from 1294, but has often been totally or partially reconstructed, the last occasion being in 1920, for this was one of the many bridges blown up during the War. The **Chestia,** a castle built A.D. 148 by the Roman Emperor, Antoninus Pius, has been supplanted by the **Citadel,** built in 1822–4 partly in the solid rock and forming a series of terraces over the Meuse. The **Rondia** is an immense rose window in the largest tower of the cathedral. The **Bassinia** is a doleful souvenir, for the basin was made of the bronze of a bell, named Marie Hideuse—Hideous Mary—which was tolled only at the time of an execution.

The bridge, which touches the principal part of the town, is a quarter of an hour's walk from the station. From this one may follow either the road between Hôtel Terminus and Hôtel Nord, or that to the right of the latter. The road between the hotels has the **Post Office** at its farther end. From the extremity of either road, the route is to the right,

and presently passes St. Peter's Church on the left. Beyond the church it goes to the left, down Rue Neuve, from which the cathedral church and the citadel will be seen on the far side of the bridge, with houses rising from the water's edge, and a lofty wooded slope to the right. Seen from a distance, the citadel, its rock, and the church at its foot, seem but one.

Looking towards the left from the bridge, the spectator gets the best view of the **Promenade de l'Ile,** a pleasant boulevard bordered by public gardens. In the centre is a **Statue of Joseph Lebeau,** a Belgian statesman, born at Huy. The promenade ends at Place Pierre l'Ermite, where stands the **Château Godin,** on the site of **Neumoustier Abbey,** founded by *Peter the Hermit* in 1100. A statue and the mausoleum of the preacher of the Crusades are to be seen over and in the Crypt respectively.

The present **Collegiate Church of Notre Dame** is the fourth church upon the same site. The first was constructed by St. Materne at the commencement of the second century, or, as most modern historians say, at the beginning of the fourth. The second church was built in the fifth century by St. Agricole, eleventh bishop of Tongres. St. Domitien, the twentieth bishop (558), chose it as his place of sepulture, and it is he who is the patron saint of the town. In 1060 Theoduin, the fifty-third bishop, completely rebuilt the church, and his plans included a crypt, which may still be seen. He consecrated the new building August 24, 1066, and dedicated it to Notre Dame and St. Domitien. In 1075 he was buried in it. On March 15, 1311, during the time of the seventy-fourth Bishop of Liège, the first stone of the present ogival church was laid, and the choir was consecrated by the seventy-seventh bishop in 1377. The restoration of the building was begun in 1851. During the building of the present church, the Roman crypt of the eleventh century was filled with earth and rubbish. It was re-discovered in 1906, and its complete restoration followed. It can be viewed on application to the sacristan, 21, Rue de Namur (*fee, 50 c. each person*). From the sacristan there can be procured a short account of the crypt and of the cross and chalice taken from the tomb of Theoduin de Bavière.

Before entering the church, the fourteenth-century **Bethlehem Portal,** in Rue du Pont, demands the visitor's admiration. Above the arch are sculptured scenes relating to the Nativity. Claiming special attention within the church are

the carved pulpit and two shrines, the work of an artist of Huy in the twelfth century.

Immediately beyond Notre Dame, a narrow street on the left leads first to a bridge over the Hoyoux, affording a quaint view, and then to the ancient convent of the Frères Mineurs, which has been restored and now serves as a **Folklore Museum.** The entrance dates from 1664. Taking the first turning on the left, after having crossed the bridge, a few steps forward will bring one to the **Grand' Place,** with its fine metal fountain of the fifteenth century, its basin being that wonderful Bassinia made from the bell of evil omen. The Louis XV ironwork was added subsequently without any respect to unity of style.

On one side of the Square is the **Hôtel de Ville.** A narrow passage to the right of it leads to the **Church of St. Mengold.** The fact that its patron saint was born in England may invest the building with special interest for English visitors.

Huy has a population of 14,000, and statistics show that it is one of the healthiest towns of Belgium.

The Environs of Huy

are charming. There are the picturesque valleys of the three streams, and each of the hills which stand like sentinels around the old town has its own peculiar attractions. Lovely panoramas are unfolded from the Chaussée de Waremme, the " Plein de Sir," St. Leonard, the summit of the Sarte, and from the old church of Statte. Opposite Bas-Oha, on the north side of the river, are the ruins of Beaufort, not far from which is the Trou Manteau, a grotto in the delightful valley of the Solières rivulet. Then there is the delightful excursion—

From Huy to Namur.

The railway is on one side of the river. On the other side, some little distance from the stream at first, is the main road, bordered with trees. Visible upon their hills are the two or three ivy and moss covered walls which were once part of the **Castle of Beaufort.** Then in quick succession follow **Gives** with its coal-pits, **Andeile** with its church of the Saracens, and stricken **Andenne,** whose War-time story is briefly as follows :—

The Belgian forces, falling back from Huy toward Andenne, came into contact with the Germans on August 19,

1914. After an engagement lasting several hours, the Belgian troops, fearing they would be cut off from Namur, withdrew to its forts after destroying the bridge connecting Andenne with Seilles. Then the Germans spread themselves over Andenne, an industrial town of some 8,000 inhabitants. On the following day they were marching through the streets to a bridge of boats by which they were to cross to the left bank of the river. Suddenly shots were heard on that side of the stream, the Germans in Andenne thought they were being fired at by civilians and replied, and also aimed at the doors and windows of the houses in the town, upon which, at the same time, the fire of machine-guns was directed. Then commenced the pillage of the principal streets. The next morning the German soldiers expelled the inhabitants from their houses and drove them to Place des Tilleuls. There the men were searched and separated from the women and children. Although none carried a hidden weapon, four were shot before the eyes of the horrified crowd. Fifty others, selected at random, were taken to the river-side and shot there. The rest of the men were confined for several days in three houses. By seven o'clock in the evening of that terrible day which saw the expulsion of the townsfolk from their homes, that part of the town around the station was on fire, and for more than a mile in the direction of the hamlet of Tramaka the houses were burning. Before the tumult ceased, between 250 and 300 civilians had been killed.

To-day the most interesting spot in Andenne is the Place du Chapitre, the site of a church built in the Renaissance style in 1764–1769. A Latin inscription on the façade records the dedication of the building "to God and St. Begga by the most illustrious canonesses of Andenne." The saint was the daughter of Pépin de Landen, the founder of the town of Andenne, and the great-great-grandmother of Charlemagne. Among the treasures of the church are the reliquary of St. Begga, a brass lectern of the fifteenth century, and a famous black marble table upon five pillars, under which sufferers with hernia glide, hoping thus to become healed.

After Andenne come **Sclayn,** with a church remarkable for the position of its chancel, and **Sclaigneaux,** with its enormous red rocks. Here in 1872, in a grotto which had been used as a place of sepulture, were discovered the bones of some fifty human beings, together with the bones of animals, flint knives and arrow-heads, fragments of coarse pottery and other articles.

At **Namêche** are quarries on both sides of the river: the opened mountains "appear as walls of clay wherein golden and silver paving slabs have been fixed at haphazard." Facing the quarries are the immense white and grey rocks of **Thon-Samson,** capped by sombre firs. Thon-Samson has remains of a stronghold of the fifth century. It was dismantled by Charles II of Spain. In the Museum at Namur are interesting objects of the first centuries of our era, that were discovered in the Frankish cemetery here. Claiming attention next is charming **Mosanville,** composed of villas and cottages scattered among trees. Beyond is **Marche-les-Dames,** partly on the top of gigantic rocks and partly at the entrance to the valley, around the abbey to which the village owes its name. In a grotto at Marche-les-Dames there were found in 1870 human bones and bones of various animals, including the rhinoceros, bear, stag and hyæna.

Then soon one has **Beez** on one side of the river, on the other **Lives,** with its fourteenth-century church, and in full view, in front, the picturesque city of the Sambre and the Meuse—**Namur**; but before entering it let us trace a route followed by many tourists—the railway route from

BRUSSELS TO NAMUR.

The traveller leaves Brussels for Namur from the Luxembourg terminus in the Quartier Léopold, or from the Nord Station, which communicates with that of Luxembourg by a line running round the outskirts of Brussels. The distance to Namur is 34¾ miles.

Starting from the Quartier Léopold at Brussels, the train traverses the suburb of **Etterbeek,** where are artillery and infantry barracks and exercise grounds, and runs by Watermael to **Boitsfort,** and thence on through the Forest of Soignes to **Groenendael,** where can be seen the **Castle of Argenteuil,** a fine castellated building of the early part of the seventeenth century, with four towers.

Genval, by its good air, natural springs and other hygienic advantages, attracts many visitors. The country hereabouts is pretty and there are extensive vineyards. From **Rixensart** (fine castle) a steam tram runs to the field of Waterloo (p. 181). At this part of the line the Lion Monument can be seen in the distance.

Ottignies (*Hôtel Duchêne*) is a large village on the *Dyle* which river the railroad presently crosses.

By changing train at Ottignies the tourist can proceed to **Villers la Ville** (*Hôtels Ruines* and *Forêt*), where are the remains of a fine Cistercian Abbey. The ruins include a courtyard, refectory, cloisters and remains of a Gothic church with tombs of the Dukes of Brabant (fourteenth century). Good views of ruins as a whole from the west. The church is by many considered the finest specimen of primary Gothic architecture in Belgium.

The Order was founded by St. Bernard while preaching in Belgium in favour of the Crusades about the middle of the twelfth century. Charles de Seyne, head of the Order, began the monastery. The south wing, including the kitchen, the refectory, and the parlour, were constructed by his successors after 1225, about the same time as the choir, transept and nave of the church. The church was completed in 1267 ; the brewery in 1271. Richly endowed, the monks here lived in comparative opulence. After the French Revolution, Villers was sacked, as were also the abbeys at Clairefontaine, Orval, Aulne and elsewhere. The Order was broken up and its property confiscated by the State. A speculator bought the Abbey from the French Government and stripped the lead from the roof and the iron from the walls. Finally, about 1890, the Belgian Government began the work of restoring the ruins.

At **Gembloux** (*Hôtels Station, Voyageurs*) are a fine church and an important agricultural college, situated in an old Benedictine monastery. The railroad is here crossed at right angles by the line running (on the right) towards Ligny and Fleurus (famous for battles in 1690 and 1794 respectively) and (on the left) to Ramillies, the scene of Marlborough's victory in 1706.

J. Nahrath & Co., [*Brussels.*

THE CITADEL, HUY.

Ed. Nels,] [*Brussels.*

NAMUR.

NAMUR.

Access.—Being on the route of several of the great European expresses, and connected by fast trains with all the large towns of Belgium, Namur has exceptional facilities of access. For the route from Brussels, *see* p. 239.

Baths, Boulevard de la Meuse, Jambes. Open 6 a.m.–8 p.m. Also on Quai de la Meuse. When the bath is reserved for ladies a red flag is flown.

Boating.—Excellent boating is to be had at Namur. Craft are on hire at the boathouse of the *Royal Club Nautique de Sambre et Meuse*, at Hôtel Beau Site (La Plante) and other places on the river-side.

Cabs.—*Automobiles.*—Not exceeding 800 mètres or 8 minutes, 3 fr. For each additional 200 mètres begun, or 2 minutes' waiting, 50 c. *Indemnité de Retour* of 1.50 per kilo payable if cab is dismissed more than 2½ kilos from centre of town.

Tarif de Nuit (11 p.m.–6 a.m., April to November; 11–7, December to March).—600 mètres or 8 minutes' waiting, 3 fr.; each additional 150 mètres begun, or 2 minutes' waiting, 30 c. *Indemnité de Retour* as above.

Voitures de Place.—First 1,750 mètres, 2 fr.; each additional 250 mètres, 20 c. *Waiting:* 20 c. per 3 minutes. *Indemnité de Retour.*—20 c. each 250 mètres beyond perimeter shown on plan exhibited in cab.

Cathedral.—Sunday services at 5, 6, 7, 8 (high mass), 9, 10 (high mass), 11. In most of the other churches high mass is celebrated at 9 a.m.

Enquiry Office, Place de la Gare. Here information is gratuitously given concerning hotels, amusements and excursions.

Fishing.—Good fishing in the Meuse and Sambre for pike, bream, eels, etc. Apply at Post Office for permission.

Hotels.—*See* p. 140.

Hydro (*Institut Hydrothérapique*), half-way up to Citadel. Electrotherapy; baths; treatment of nervous disorders.

Libraries.—At the Archæological Museum, open to the public (Mondays excepted) from 2–4; *Bibliothèque Communale*, Rue des Bouchers and in Rue Lelièvre.

Museum.—The Archæological Museum, near Bridge of Sambre, is open (free) Sundays, 10 to noon. At other times for special visits, apply to the Keeper at 1, Rue des Bouchers, opposite.

Music.—Concerts are given daily in the Public Gardens. Also performances by military bands.

Post and Telegraph Office, near Railway Station. Telegraph office always open. Branch office Rue des Bavières.

Recreation Ground (Plaine des Jeux) at the Citadel. Various sports and games.

Steamer Service to Dinant, see p. 247.

Theatre.—(Winter only). Opera; opéra-comique.

This important city is picturesquely situated at the junction of the two navigable rivers *Sambre* and *Meuse*, at the foot of the height crowned by a disused citadel (p. 245). Its beautiful situation and surroundings render Namur a favourite place of residence with visitors, who often make it their headquarters for excursions in the Ardennes. The modern portion of the town will favourably impress the visitor, particularly the tree-shaded avenues of mansions occupied by

the wealthier residents. The air is good, and the tone of the place cheerful and exhilarating.

With the exception of cutlery, Namur has no important industry. The inhabitants are mainly self-respecting artisans and people of the middle class. All are exceptionally musical, so that there are comparatively few unable to play an instrument.

The passing motorist or cyclist can easily adapt to his use the following—

Street Itinerary.

If the visitor arriving by rail stands with back to the station he will have the Telegraph Office immediately on his right, and just beyond it is the **Post Office.** The thoroughfare running past these buildings is the Boulevard Léopold, ending at Place Louise Marie, where is a statue of the celebrated geologist, **Jean-Baptiste-Julien d'Omalius d'Halloy,** Governor of the Province of Namur from 1814 to 1830. Adjoining the Place is a charming park. The visitor must go at least as far as the bandstand, only a short distance. Its site commands a good view of the prettiest part of the park. With the park on the right and the statue on the left, one is looking along Rue de Bruxelles. By following this, taking the second turning on the right (Rue Joseph Grafé) and then the first on the left (Rue du Palais de Justice), one will then have the grounds of a college on the left and also a church. On the right is the **Palais de Justice,** erected in 1464 as a monastery and enlarged in 1582, and one of the few old buildings remaining in Namur. It was much damaged in the wars between Louis XIV and William III.

At the end of the street is Rue Lelièvre, which, if followed to the right, leads to Place St. Aubain, the site of—

The Cathedral of St. Aubin.

Admission free to midday. From 3–7 p.m. apply at 1, Place du Chapitre—to the right of the cathedral.

The Cathedral of St. Aubin, or Aubain, was erected 1751–67, from designs by the Italian architect *Pizzoni*, and is in the Renaissance style, with a dome and a front portal of twenty Corinthian pillars surmounted by statues of Christ and the four Evangelists. The tower dates from 1273, having formed part of an earlier Gothic edifice. Beneath the high altar are buried the heart and the clothes of Don

John of Austria, the victor of Lepanto, who died in 1578 at Bouges, a short distance north-east of Namur. His body was taken to Spain and buried in the tomb of Charles Quint. The carved pulpit, by *Geerts*, represents the Virgin defending Namur. The chancel rails, of forged iron, came from the Abbey of Gembloux (*see* p. 240). The pictures include a Crucifixion and a Visitation, attributed to *Van Dyck*, "The Martyrdom of St. Blaise," by *Jordaens*, and some noteworthy copies by Nicolai de Fosses, a pupil of Rubens. Under the dome are marble statues of the Church fathers, Jerome, Augustine, Ambrose and Gregory, and of St. Peter and St. Paul, by *Delvaux*.

The **Treasury** includes, among other rare pieces, the octagonal gold crown which served at the coronation (1329) of Baldwin V, King of Constantinople and Count of Namur, and a reliquary cross of the thirteenth century, containing a fragment of the true Cross enclosed in a sixteenth-century wrapping. The reliquary came from the Abbey of Saint Gérard.

On the opposite side of the Square is the **Provincial Government Hall,** at the corner of the Rue des Brasseurs. It was formerly the Bishop's Palace, for which purpose it was constructed in 1740.

Rue St. Aubain, by the side of the Hôtel St. Aubain, leads to the river, and in part skirts the grounds of the present Bishop's Palace, which occupies a site between the Cathedral and the Sambre. On the other side of the river rises the Citadel (p. 245).

Rue du Collège, touching the same corner of the Square as Rue St. Aubain, contains—

The Church of St. Loup,

or Lupus (1621–53), the richest and most beautiful church of Namur. It was built by the Jesuits in the seventeenth century and is remarkable for its choir and high altar of black marble, and the twelve great columns of red porphyry that support the vaulted roof. The sculptures ornamenting the roof are said to have been the life-work of one of the Jesuit fathers. Notable also are the small twisted columns of the confessionals and the ten magnificent brass candelabras. The church is described in Victor Hugo's *Les Misérables* as "the masterpiece of Jesuit architecture." (*When the building is closed, apply at* 14, *Rue du Président.*)

Rue du Collège is continued by Rue de la Croix, which enters Rue de l'Ange. By turning to the right here and almost immediately to the right again, there will be only a few yards ahead the Marché aux Legumes, the site of the **Church of St. Jean Baptiste,** the oldest in Namur. It dates from 1270 and was restored in 1616. The picture by the High Altar is by *Van Dyck*, and the Holy Family and the Beheading of John the Baptist are attributed to *J. Van Eyck*.

By returning to Rue de l'Ange, and there turning to the right, a few steps take one to the **Place d'Armes,** where, until the latter part of August, 1914, stood the **Hôtel de Ville** (1826), containing paintings by modern Belgian artists, *Stobbaerts, Verhas, Verwee, Verheyden*. The Germans destroyed the building, together with its pictures and its archives, and the cafes and houses near it. No 48, Rue de Fer is at present used as the Hôtel de Ville.

By crossing the Square diagonally to the right-hand corner, one arrives at—

The Archæological Museum.

Admission.—Free on Sundays, 10–12. At other times, apply to the keeper, at 1, Rue des Bouchers, who expects a fee of, say, 2 fr. for a party up to four persons.

The building is the ancient boucherie (meat market), dating from 1588.

On the first floor is a rich and well-arranged collection of local Celtic, Roman-Belgian and Frankish antiquities. The Roman section is particularly interesting. On the second floor are a **Public Library** (*open daily, except Mondays*, 2–4) and a large collection of medals, including all coins struck at Namur, or by the sovereigns from the Gallic to the Austrian period. The third floor and staircase contain relics of the Middle Ages, furniture, portraits, documents relating to past industries, etc.

During the German occupation of the city, one of the governors was greatly interested in archæology, and passed many of his leisure hours in the Museum. One day the members of the Committee who were in attendance were able by premeditated movements to get him to the corner in which stands the statue of a headless knight, with an inscription which may be rendered, "There will come an hour which will pay for all." The governor remained long in contemplation. Rejoining those who had manœuvred him to the spot and then had withdrawn themselves a little from him, he said, "I have understood your intention, gentlemen. The future is with God—L'avenir est à Dieu."

On the same side of the Square as the Museum is Rue de la Place, which is continued by Rue de Gravière to Place Arthur Borlée, where, on the right, is the **Church of Notre Dame,** the ancient church of the Récollets, which dates from the eighteenth century. It contains the tombs of several early Counts of Namur, and a large "Way of the Cross."

Regaining the Place d'Armes and immediately turning to the right, a minute will take one to Place de la Fontaine. On the left is a passage leading to the **Beffroi** (Belfry-tower), formerly the tower of St. Jacques, erected in 1388. It is called Cloche Porte, and can be ascended on payment of a small fee. Once more regaining Place d'Armes and then going up Rue de l'Ange, one presently passes the figure from which the street takes its name. Rue de l'Ange is continued by Rue de Fer. From the upper end, Rue Mathieu goes leftward to the station, while to the right is the short Rue Borgnet, leading to Place Léopold, with the statue of the first king of that name.

It is on the tramway from the station through Place Léopold to the **Pont de Jambes.** The last part of the route is along the **Boulevard Ad Aquam,** one of the finest walks in Namur.

The Citadel,

which there stands on a height between the Sambre and the Meuse, at their point of junction, ceased to be a stronghold many years ago. In the days of its strength it was the scene of many a fierce conflict, including a siege by Vauban, the great French military engineer, in 1692. There remain two round towers of the eleventh-century donjon, known respectively as the Cæsar Tower and the Joyeuse Tower. Its chief interest to the tourist is in the extensive and charming view the hilly slopes afford of the courses of the Sambre and Meuse, and the country around Namur. When the municipal authorities took over the place in 1891 they laid out a park, and have since added a sports stadium, cycle track, Forest Museum, etc. In addition to the tramway, wide and gently-sloping roads for motor-cars and carriages, and steeper paths for agile pedestrians lead up to the Citadel, and to the fine thoroughfares beyond it.

At the foot of the mount is the **Kursaal.** On the opposite bank of the river is the village of—

Jambes,

which has numerous market gardens and is backed by a wooded slope on which stands a country house that was formerly part of an Abbey founded in the twelfth century by Albéron, the first Bishop of Liège.

In the church is a monument to the memory of General Zastrow, commander of a Prussian regiment of infantry, who fell in the fight between the rearguard of the French corps of Grouchy and the advancing Prussians at Namur, on June 20, 1815, two days after the battle of Waterloo.

As a measure of defence against the invaders in 1914, the Belgians made a breach in the old bridge binding Jambes to the city, and for the same reason they destroyed the iron railway bridge, a little farther down the stream. On obtaining possession of the city, the Germans hastened to restore the railway bridge and to effect temporary repairs at the Pont de Jambes.

Another word or two respecting—

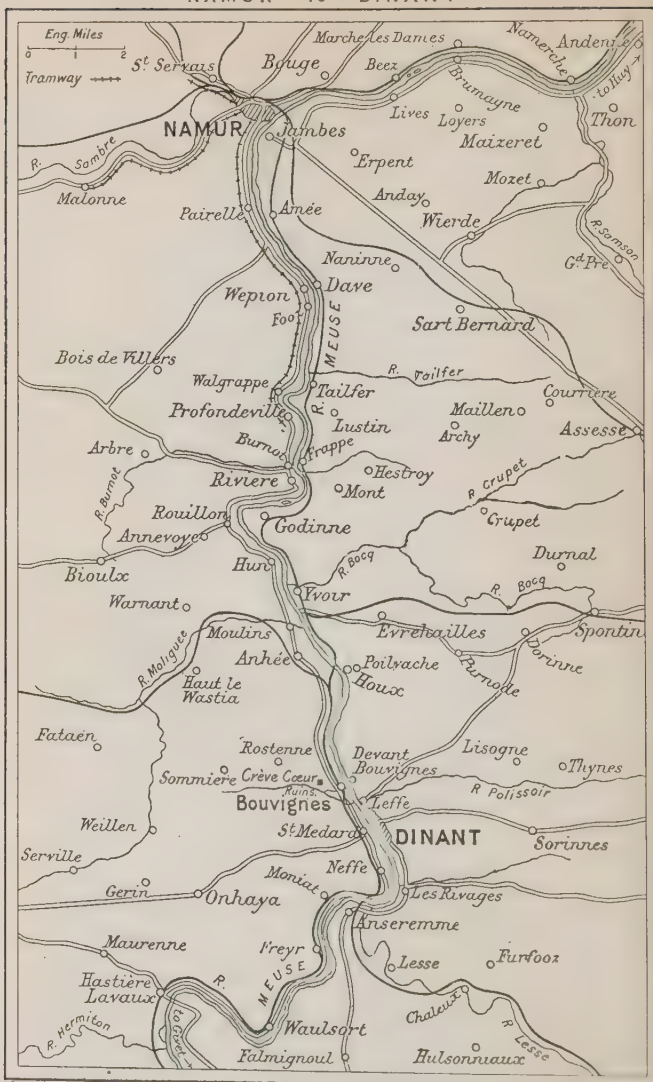
Namur and the Great War

may not be without interest. The city, the second centre of the Belgian fortifications of the Meuse, was defended by nine detached forts constructed between 1888 and 1892. On August 21, 1914, they began to be pounded by the German artillery, and for four hours the enemy's guns also bombarded the city itself, a proceeding repeated on the following day. The Belgian defence was quickly broken down, the last of the forts falling on August 25. In addition to the havoc wrought in the centre of the city already recorded, a huge hotel on the Citadel mount was wrecked, gaps were made here and there in rows of houses, and very much damage was done to the houses and hotels of Place Léopold. A shell which burst at the foot of the statue broke the pedestal, but spared the effigy.

SOUTHWARD FROM NAMUR.

As mentioned on p. 33, two lines of railway run from Namur through the Ardennes. The route from **Namur to Arlon and Luxemburg** is described on pp. 263–6. **From Namur to Dinant** the railway runs along the right bank of the river as far as Houx (more than two-thirds of the way) and there crosses to the left bank, where it continues until it is some distance beyond the French frontier. Each of the banks has its high road, and there is also a service of steamboats.

THE MEUSE COUNTRY FROM
NAMUR TO DINANT



Copyright

Ward, Lock & Co Ltd LONDON

Those who are making the double journey between Namur and Dinant by public means of locomotion are recommended to make either the outward or the return journey by water.

NAMUR TO DINANT BY RIVER.

Steamers daily in each direction from mid-May to October. Extra service from about June 26 to mid-September. The journey takes about 3½ hours. The boats stop at La Plante, Wépion, Tailfer, Profondeville, Rivière, Rouillon, Hun, Yvoir, Houx, Bouvignes and Dinant. From Dinant there is a continuing service (mid-July to end of September only) to Anseremme, Waulsort and Hastière.

The journey by steamboat from Namur to Dinant is pleasanter than the railway route, though the latter is, of course, much quicker, and affords charming glimpses of the Meuse valley.

Leaving Namur, we pass between the suburbs of **Jambes** (p. 246) and **La Plante,** with its pretty park, reached from Namur by a pleasant river-side walk. **Dave** is dominated by the imposing Château of the Duc Fernan-Nurez, and has a small church in which is a Gothic tomb inscribed, "Duke and Duchess of Austria and Bohemia, died July 1, 1404." On the opposite bank is **Wépion** (*Hôtel Wester*), with its summer villas. At **Tailfer** there are extensive stone quarries. The river now makes a bend to **Profondeville,** the site of many bright, sunny country-houses and Swiss cottages, for the place has become a popular summer resort. Close to Profondeville are the **Rochers de Frène,** the Chaveau caves, and **Rivière,** a picturesque locality with many a pretty residence upon the promontory around which the river flows. Then to **Rouillon** (*Hôtel de Belle Vue*) and **Godinne** (*Hôtel des Etrangers* and *Hôtel Central*), on opposite sides of the river, pretty spots connected by a new bridge in place of one which dynamite destroyed. At Godinne are a castle, a sixteenth-century church, a Spanish villa, and other features of interest. Turning to the left, the steamer goes towards the village of **Hun,** and after passing the villas of Fidevoye reaches **Yvoir,** a large village hemmed in by the hills on one side and the water on the other. Both here and at Godinne good shooting, trout-fishing, boating and bathing are to be had.

A pleasant three-mile walk from Yvoir is along the railway towards Faulx rocks, path to right up a valley, Tricointe, down to the *Bocq*, and back to Yvoir.

Beyond Moulins the river lies between **Anhée** and **Houx.**

The former, on the western bank of the stream, is the starting-place of the road leading to the Molignée Valley, to the legendary ruins of Montaigle and to the Gothic Benedictine Abbey of Maredsous (*see* pp. 255–6).

Near **Houx** are the extensive ruins of **Poilvache Castle,** an eleventh-century fortress, built by Count Siegfried of Luxemburg. During the Great War they looked down upon a similar scene of ruin. Along the chief street of the village of Houx not a house was intact. On the opposite bank also were wrecked houses and torn trees, for the little town of Bouvignes, near which stand the ruins of Crève-Cœur (p. 254), received a shower of shells.

NAMUR TO DINANT BY ROAD.

This is a favourite cycling run (18 miles) in the Ardenne district. Leaving Namur, the first part is not encouraging; one is reminded of the "stable" paving of Brussels and Flanders. Along the river bank and by the suburb of La Plante, having the main road on the right, is the best route for cyclists, who can rejoin the main road at Pairelle, where it is paved with macadam. Between Wépion and Profondeville the road is not so good. The last-named village and Rouillon are paved; good macadam exists from Anhée to Bouvignes. Before entering Bouvignes itself, where the paving is again poor, turn to the left and follow the towing-path by the water-side till clear of the village. Directly after passing the level crossing, the cyclist finds himself in front of Dinant railway station.

DINANT AND ENVIRONS.

Bathing.—Swimming Bath (Meuse) open 5.30 a.m.–8 p.m. in summer.
Boating.—At the bridge.
English Church Services in summer at Palais de Justice.
Fair.—August 15.
Hotels.—*See* p. 12.
Population, 6,000.
Telegraph and Telephone Office.—Place de la Meuse.

PLACES OF INTEREST IN AND AROUND DINANT.

Château of Freyr, between Dinant and Waulsort.
Château of Walzin, up the Lesse valley.
Church of Notre Dame.
Citadel, with fine view from the top. 1 fr. per person.
Gardens and **Grotto of Montfat.**
Grotto of Han.—To Rochefort station (1 hour from Dinant). Tram at Rochefort to Grotte de Han (*see* p. 293).
Grotto of Raimpeine ("La Merveilleuse").
Grotto of Rochefort, one hour's rail from Dinant.
Poilvache (ruins), reached from Houx (p. 248).
Roche-à-Bayard, near the village of Anseremme.
Ruins of Montaigle, reached from Yvoir Station.
Waulsort and **Hastière,** reached by steamer up the Meuse.

Dinant is numbered among the towns blighted by war in olden days as well as in recent years. In the Middle Ages the place underwent much tribulation at the hands of Philippe le Bon, Duke of Burgundy, and his son, afterwards known as Charles the Bold. The people of Dinant and their neighbours of Bouvignes were rivals in the manufacture of copper wares, and opponents in war. The burghers of Bouvignes built the tower of Crève-Cœur as a fortress. The men of Dinant responded by erecting the fort of Mont Orgueil. This the Duke of Burgundy compelled them to demolish, but twenty-five years later the Dinantais, hearing that the people of Liège had defeated the Burgundians, proceeded to Bouvignes with an effigy of Charles, Count of Charolais, the Duke's son, attached to a gallows, which they exposed with many insults to the view of the inhabitants of Bouvignes. But the Dinantais were in error: the Burgundians had not suffered reverse at the hands of the Liègeois, but on the contrary had been victorious and were marching

on Dinant with thirty thousand troops, commanded by the furious Charles. The latter took possession of the Abbey of Leffe and invested the town, which soon fell. The place was pillaged and burnt, the priests, women and children being spared and sent to Liège. The rest of the prisoners, eight hundred in number, were thrown into the Meuse before Bouvignes and drowned. About a century after, in 1554, the town was taken by the French, and again plundered.

One result of these outrages was the destruction of the metal trade. In the years immediately preceding the late Great War with Germany, there was a revival of the manufacture of dinanderies, as the articles of beaten metal are called. They are for domestic and ecclesiastical use and ornament. A more important industry at the present time is the production of couques, or cakes of honey and flour resembling in appearance flat dinanderies. Other industries are quarrying and the manufacture of merinos.

The old town stands on both sides of the Meuse. The visitor who arrives by train must cross the bridge to reach the older portion which stretches along the east bank of the river, being closely confined between the stream and steep rocks.

Hard by the eastern end of the bridge is the fine Gothic **Church of Notre Dame,** which dates from the thirteenth century, suffered much at the sack of Dinant, in spite of the efforts of Count Charles to save it, and suffered also in 1914, when one of its windows and one of its altars were wrecked, and a fire lighted by the Germans brought down the curious bulbous spire which was such a distinctive feature of the town. Happily, the Dinantais decided to reconstruct it. Two portals should be noticed : that of the principal entrance is especially remarkable. The baptistery on the right of the nave belonged to an earlier church. The font belongs to the twelfth century. Behind the high altar is an ancient altar dedicated to St. Perpetuo, Bishop of Tongres in the sixth century, who is buried at this spot.

Just to the right of the church a flight of 408 steps leads to the **Citadel** (1 *fr.*), on the site of a fortress demolished by the French in 1703, after they had occupied it since 1675, when Louis XIV commanded in person. The Rue St. Jacques also leads up to this fortress. There was a castle here as early as the eleventh century, but it was

destroyed by Charles the Bold. Formerly, visitors could see here a collection of old arms, but the little museum was pillaged by the Germans.

Behind the citadel is a cemetery, containing 336 graves of French soldiers, each marked with a plain white wooden cross. There are also four large graves each containing 190 unknown French soldiers. In front of the cemetery are stone crosses marking the graves of German soldiers.

The view from the Citadel is well worth the climb, though that from the **Jardin de Montfat** (entered to the right of the Palais de Justice) is still finer. Montfat is a corruption of Montfort, a tower (restored in 1909 when certain galleries were discovered) which rose from a rock in the neighbourhood bearing that name. This Garden belonged to an Abbey, the remains of which still exist, close to the Palais de Justice. By a series of terraces the **Grotte de Montfat,** said to have been the abode of a lovely prophetess, is reached, whence a spiral staircase leads up to the highest point in the garden. (*Tower and gardens,* 50 *c.; Tower, gardens and grotto,* 2 *fr.*)

The **Palais de Justice,** dating only from 1879, will be seen a little distance from the Grand' Rue, which runs between it and the river.

In Grand' Rue stood the old **Hôtel de Ville,** one of the many buildings burnt by the Germans. It was built in 1673, and was formerly the residence of the bishop-princes. It contained some paintings by the celebrated *Anton Wiertz* (p. 170), who was a native of Dinant, and a large black marble casket containing his heart. These treasures fell a prey to the flames, and are irreplaceable, but the Dinantais decided to reconstruct the building on the same side.

About as far from the site of the Town Hall as the latter is from the bridge is a **Statue of Wiertz.**

On the opposite side of the river is the huge cave well named **" Grotte La Merveilleuse "** (6 *fr.*). The " grotte " is really a series of caverns. They are lighted by electricity and traversed by firm, dry paths, so that they can be conveniently and pleasantly explored. They contain thousands of stalagmites and stalactites, some of which have assumed quaint forms. The principal caverns bear the names of Grande Allée, Salles des Dentelles, le Glacier, la Rotonde, les Colonnettes, Salle des Cascades, Grande Salle (nearly 200 feet long and over 100 feet high), le Trou du Diable, le Paradis, le Précipice and le Gouffre.

The Germans in Dinant.

Between August 15 and 23rd there were various combats between the Germans who were trying to force the passage of the Meuse at Dinant and the French who were opposing them. At last the enemy advanced in great strength by four ways over the heights in the neighbourhood of Dinant. In each of the four quarters of the town into which they descended they at once began to massacre and to burn. They afterwards alleged that they had first been attacked by franc-tireurs. "It was a pretty town . . . it is very regrettable that the franc-tireurs should have drawn upon it this misfortune," said the Emperor, when he visited Dinant at the end of 1915. Individuals were killed in flight or in their homes. Groups were ranged against walls and shot in cold blood at the word of command. About 100 yards beyond the statue of Benjamin Devigne is a garden wall, in Rue Léopold, against which 166 were shot. In all there were killed 606 men, women and children (eleven being under five years of age), and of the 1,400 houses there remained but 300. Dinant must be classed with Louvain.

EXCURSIONS AROUND DINANT.

Steamer Services between Dinant and Namur, see p. 247. Mid-July to end of September only: from Dinant to Roche-à-Bayard, Anseremme, Freyr, Waulsort-Village, Waulsort-Ecluse and Hastière. The journey takes about 2 hours. On certain days there is also a service from Anseremme to Heer-Agimont, about five miles beyond Hastière.

ROCHE-À-BAYARD—ANSEREMME—CHÂTEAU DE WALZIN—VIVE-CELLES—THE LOWER LESSE VALLEY.

One of the most striking features in the scenery round Dinant is the **Roche-à-Bayard,** about two miles from the town, on the way to Anseremme. The road passes through an opening in the front of an isolated rock (120 feet above ground, 132 feet above the Meuse) which stands out close to the limestone cliff. The rock is said to have been thrown into its present monolith-like condition by an aerolite which struck it during the seventeenth century. Louis XIV had the opening enlarged in order to make room for the entrance of his artillery to the town. Legend ascribes its origin to Bayard, the magic steed of the Four Sons of Aymon. The opening is over three and a half yards square. Both Napoleon and Grouchy passed through on the way to Waterloo. In 1844 King Leopold I paid a visit to the locality, and a weather-cock was placed on the summit to commemorate the event.

Anseremme.

Fair.—First Sunday after July 26.
Hotels.—*See* p. 11.
Population, 1,074.

The old village, situated upstream, owes its origin to the Priory founded there by St. Hubert in the fifteenth century. The modern village, situated just below the big iron railway bridge (400 yards long—the biggest structure of its kind in Belgium), contains the **Parish Church,** opened in 1908. The Church stands at the junction of the Meuse and the Lesse and to reach it one must cross the old rustic bridge of St. John. Anseremme is a favourite resort of artists, and there is excellent fishing, boating and bathing. The interesting collection of local curios formerly seen in the dining-room at the *Repos des Artistes* fell a prey to the Germans, but the hotel still has paintings that attract attention. The Roche-à-Bayard, Walzin Castle, Dinant, Chaleux, the Roman Camp of Furfooz, the Château de Vive-Celles, the rocks of Freyr and the Colébi, the rocks of Moniat, Dréhance, and the Château of Ardenne, now an hotel (*see* p. 262), are all within easy distance. Anseremme, happily, was little damaged during the Great War.

The **Lesse,** one of the loveliest of rivers, here falls into the Meuse, and the tourist who wishes to see something of its valley had better take the road, past the Hôtel de la Lesse, as far as the mill of Walzin. Here he will find a ferry, and crossing the river will obtain a view of the picturesque—

Château de Walzin

(four miles from Dinant), chiefly remarkable for its romantic situation. It dates from the thirteenth century and stands sheer above the precipitous rock, with dark, still water beneath. Jean of Walzin distinguished himself in 1466, when the town of Dinant was sacked. In 1488, the domain passed from the Walzins to Robert II, Count de la Marck, Duke of Bouillon.

From Walzin cross the Lesse in the small ferry boat and then take the path to the left *round* the wood to **Chaleux,** where the curious rock, **La Chandelle,** may be observed. Here, and at **Furfooz,** close by, are many caverns, such as the *Trou des Nutons*, *Trou de Frontal*, and *Trou Rosette*, in which bones of antediluvian animals and human skulls have been found. A pretty walk of five miles over the heights from Furfooz leads back to Dinant. The **Castle of Vive-Celles** is

only a short distance past Furfooz. According to tradition Pépin d'Heristal came to this spot with Plectruda, his wife, to consult the hermit, St. Hadelin, and built a hunting-lodge on the hill of Wève in A.D. 685. This the Normans destroyed, but about four hundred years later a large castle was built at Wève, which came into the possession of the powerful family of Beaufort. The Dinantais burnt this fortress; and thus the present castle, the property of Count Liedekerke Beaufort, dates from only the fifteenth century.

The village of **Celles** is said to take its name from the cell of the hermit, St. Hadelin, whose tomb is in the chapel of the sisters of St. Vincent de Paul, above the Romanesque Church. Notice the double crypt of this church, as well as the black marble tomb in the choir, and the stalls and baptismal font.

The return to Dinant may be made by rail. The cyclist visiting Celles will take the high road to Neufchâteau and return by Furfooz and Dréhance (about ten miles).

BOUVIGNES—CRÈVE-CŒUR—MONTAIGLE CASTLE—MAREDSOUS ABBEY.

On the left bank of the Meuse lies the village of **Bouvignes,** once the rival in trade and in arms of its neighbour Dinant; and also much damaged in 1914. Bouvignes never recovered from the crushing attack made by the army of Henry II, and it seems incredible nowadays that it was able at one time to put fifteen thousand fighting men in the field. It underwent successfully various sieges, notably the attacks of the Bishops of Liège, Adolphe de la Marck and Jean de Heinsberg. In 1554 the town was destroyed by the Duc de Nevers, and it is with this that we must connect the tale of the Trois Dames de Crève-Cœur, three ladies who, being left the sole survivors by the deaths of the garrison, hurled themselves down from the tower before the eyes of the French conquerors. The ruins of the tower still stand above the village. There are some interesting caves in the vicinity of Bouvignes, notably *Trou Clabeau.*

Leaving Bouvignes, and passing through **Sommière,** a couple of miles will bring us to the ruins of—

Montaigle Castle

(*apply to the concierge*).

The ruins rise abruptly in the midst of a wild landscape. The views are charming: to the north the valley of the Moli-

gnée, to the south the valley of Foy, and on the adjoining height the farm of Marteau. The castle, which was of great strength, had its origin in the twelfth century and was first called the Castel de Faing. The site, it is stated, was used, long ere the castle was built, as a camping ground by Quintus Ciceron. When occupied by the Burgundians, on behalf of Philip the Good, the place was stormed and sacked by the citizens of Liège and Dinant, then in revolt against the potentate. In 1554 it underwent still worse treatment. The Duke of Nevers, having taken Bouvignes, passed on to attack Montaigle. The garrison had received orders to abandon the castle, and the French entered without opposition. Having set fire to the fortress, the " free " companies of soldiers placed barrels of gunpowder in the courtyard, and Montaigle became the ruin we now see. A solitary tower rising from the wall near the well bears the suggestive title *La Tour des Pendus* (Tower of the Hanged).

Near Montaigle Castle, in the gorge of Flavion, is one of the oldest prehistoric habitations known, consisting of five caverns called respectively : *Trou du Sureau, Trou de l'Erable, Trou Philippe, Trou du Chêne* and *Trou du Lierre*—all being names of plants or trees except that called Philippe. In these caves great numbers of human and other remains of a very early period have been found.

The ruins of Montaigle are some 5½ miles from Yvoir Station and 3½ from the—

Abbey of Maredsous,

an imposing modern structure belonging to the Benedictines. It was erected between 1873 and 1891. To it there is annually attracted a large number of pilgrims, visitors and guests. The nearest station, *Denée Maredsous*, on the line between Yvoir and Tamines, is about fifteen minutes' walk from the monastery. The church is open to all, but only men are admitted to the monastery, and they must have the permission of the Rev. Père Hôtelier.

Postal Address.—Abbaye de Maredsous, par Maredret-Sosoye. Hotel in Maredsous,—Hôtel d'Emmaus.

The architect of the Abbey was Baron Béthune d'Ydewalle, the initiator of the movement in Belgium in favour of modern Gothic. While the pure and severe style and the general disposition of the great churches of the thirteenth century are seen in the Abbey Church of Maredsous, there are notable differences between the latter and ancient Gothic churches. The plan is a rectangle instead

of a Latin cross, the choir is terminated by a flat wall instead of an apse, and there is no triforium, the absence of this being due to the desire of the architect to have a painted church, a church in which large frescoes should replace the traditional small arcades. The chapels, of which there are sixteen, are ornamented with subjects taken from the history of the saints which they commemorate. In order that all within the building should be in harmony, the architect designed the frescoes, the coloured glass of the windows, the furniture and even the sacred vessels and liturgical ornaments. Upon these and the plans of the buildings he was engaged for a period of more than twenty-one years.

In accordance with the rule of their Order, the monks themselves provide, as far as possible, all that they require. To this end they have their own farm, bakery, laundry, shoemakers' shop, forge, and carpenters' shop.

Attached to the Abbey are a high-class secondary school and a school of art handicrafts.

At the Abbey there is on sale an admirable Guide to the Church and Monastery. There is also a book for pilgrims, and one which describes the daily life of the monks.

To the west, by Maredret, up the Biersmerée stream and following the railway line, is **Ermeton-sur-Biert,** with a curious castle and a fine avenue of elms. Following the valley of the *Molignée* as far as the Meuse at Moulins, we may cross to Yvoir and return to Dinant by rail or boat.

FREYR—ST. WALHÈRE—HASTIÈRE.

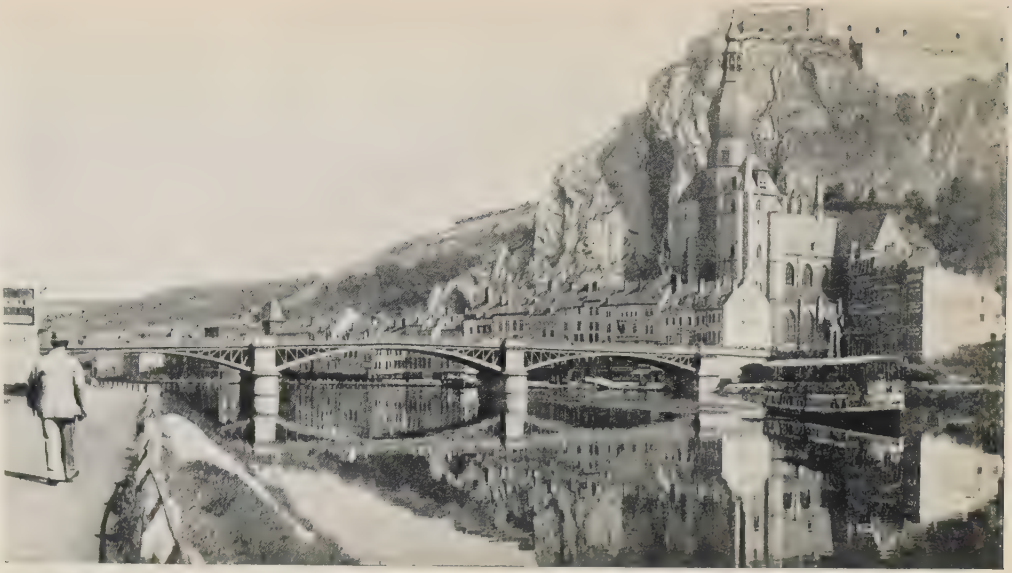
Passing opposite Anseremme, we reach the **Park of Freyr,** less than four miles from Dinant, to which the public were formerly admitted to view the grottos, fine orange groves, and quaint castle, dating from 1637 and compared by Victor Hugo to a Louis XV clock.

Farther on, five miles from Dinant, is the pleasant summer resort of **Waulsort,** with a population of some 500 (*Hôtels Martinot, de la Meuse, Grand, Moderne*). The Meuse, with its wild, rocky scenery, offers here one of its finest aspects, and there is excellent bathing and boating. (Summer visitors should book to *Waulsort-sur-Meuse.*)

Waulsort Castle dates from 1670 and was an annexe of the famous Abbey founded by Count Eilbert, Lord of Florenne.

On the right bank, the **Roche du Chien** should be noticed, and higher up the ruins of **Château Thierry,** destroyed by the French in 1675. (This is not to be confused with the town of Château Thierry, far away on the Marne, which became prominent during the Great War.

After Waulsort, the river flows through the narrow gorge of **Ranle,** with its cascades, succeeded by the curiously-



Ed. Nels,] [*Brussels.*

DINANT.

(The spire of the church was destroyed by German incendiaries in 1914, after the bridge had been blown up by the retreating Allies.)

J. Nahrath & Co.,] [*Brussels.*

MONTAIGLE CASTLE.

coloured **Chamia Rock,** or " Rock of the Patriots' Battery," as it is sometimes called, in recollection of the Brabantine Revolution and the retreat of the Austrians. Soon after there is seen the white chapel of **St. Walhère,** recalling the tale of a Dean of Florenne noted for his piety.

His nephew, the vicar of Hastière, had given great offence by the irregularity of his life, and had incurred a reprimand from his uncle. One day Walhère, wishing to cross the river, entered a boat in which his nephew, the vicar, was taking the place of the ferryman. The uncle renewed his exhortations, whereupon the nephew killed him with a blow on the head with the punt-pole, and threw the corpse into the river. The body, however, did not sink, but was washed to the side of the river where St. Walhère's fountain still exists. Next day the men of Bouvignes claimed the body, in order to give it burial, but the horses attached to the cart refused to move. At length, at the suggestion of a pious widow, two young heifers were harnessed to the car, and these at once mounted the steep cliff to Bonair, where a chapel dedicated to the saint now stands, and thence to Onhaye, where the tomb and the skull of the saint may still be seen. St. Walhère is still much invoked by the farmers on behalf of sick cattle, and a pilgrimage is made to the shrine every Midsummer Day.

The steamer from Dinant generally ends its journey at Hastière. There are two villages, **Hastière-Lavaux,** with about 300 inhabitants (*Hôtels de la Gare* and *d'Hastière*), on the western bank, and the smaller **Hastière-par-delà,** destroyed during the Great War, on the eastern bank. Good bathing, boating, fishing and shooting can be had, and the villages are within easy reach of much charming scenery and many interesting ruins. A handsome bridge here spans the Meuse. The tenth-century Abbey Church on the right bank was burnt by French Calvinists in 1568, and little remains.

The next village is **Hermeton-sur-Meuse,** or Ermeton, with a wild valley almost untouched by civilization. After passing **Bac-du-Prince** (Prince's Ferry, taking its name from the right formerly exercised by the Prince-Bishop of Liège of levying dues on passing vessels) we reach **Heer-Agimont** (population 560) (*Hôtel Bruxelles*), with its pipe factory and Belgian custom-house.

Travellers whose passport enables them to enter France may go on from Dinant to—

Givet

(*Hôtels d'Angleterre, Courrier des Ardennes, Mont d'Or, Cheval Blanc*). The town has a population of 8,000 and

consists of two portions, *Grand Givet*, or Givet-St.-Hilaire, on the left bank of the Meuse, and *Petit-Givet*, or Givet-Notre-Dame, on the right. It stands where the Meuse valley widens and the cliffs fall back, leaving a broad plain between them and the river except at one point. Here the rocks, topped by a citadel, rise sheer from the stream. From the terrace there is a wide outlook over both Belgian and French territory. Of the curious steeple of the **Church of St. Hilaire** Victor Hugo wrote in his *Letters* :—"The good architect has taken the square cap of a priest or lawyer ; on this square cap he has built a salad-bowl topsy-turvy ; on the back of this salad-bowl, used as a platform, he has placed a sugar-basin ; on this sugar-basin a bottle, with a sunfish attached to the neck of the bottle by the lower vertical fin ; and finally, on the sunfish a cock spitted through the upper vertical wing." At Givet-St.-Hilaire also is a monument to the composer *Mehul*, born here in 1763. Petit-Givet is noted for its **Church of Notre Dame,** with pointed steeple, and the **Place Verte,** with its pretty fountain, called *La Houille*, which finds an outlet in the Meuse.

FONDS DE LEFFE—PAS DE CHARLEMAGNE—GEMMECHENNE.

The *Leffe* enters the *Meuse* on its eastern side, at the north end of Dinant, between which and the bridge that communicates with Lisogne it passes through the gorge or ravine termed the **Fonds de Leffe.** The spot is reached by a pathway which descends the hill behind the Citadel. The prettiest routes to the Fonds are :—(1) out by Loyers, Lisogne and Thyne, return by the Fonds ; (2) out by the Fonds, return by Gemmechenne, or by Sorinne, or by Taviet, Achêne and Foy. In the **Abbey of Leffe,** occupied by French Premonstrants, Charles the Bold stayed on the night of his arrival under the walls of Dinant, and in it the Germans, in 1914, imprisoned 200 women for forty-eight hours.

About two miles from the confluence of the Lesse and the Meuse is the **Pas de Charlemagne,** styled the *Chérau* (Rut) in the language of the country. It consists of a curious furrow, hollowed obliquely in the rock, close to an old stone quarry. At the top of the furrow appear two marks resembling the prints of a horse's hoof, similar to that which appears on the Roche-à-Bayard at Anseremme.

According to the legend, Charlemagne was in pursuit of the four sons of Aymon, who fled in the direction of their castle at Poilvache. All four brothers were mounted

on the marvellous steed Bayard, which, on reaching the valley, cleared it at a bound, leaving marks of his hoofs upon the face of the hill. The Emperor, who was close behind, saw that it was impossible to imitate so desperate a leap, and riding slowly down the valley, bade his soldiers hew steps in the steep cliff in front. This was done, but the men, overcome by labour and heat, on reaching the top cried out for water and upbraided the Emperor for his cruelty. Charlemagne, greatly angered, struck the rock with his lance, and since that day Charlemagne's fountain has flowed down the cliff in a perennial stream.

Following the ravine as far as the country house at Chession which seems to bar the way, and turning sharply to the left, we pass the mill of Lisonnette and cross the bridge in order to reach Gemmechenne, on the road to Ciney. On the slope, which we ascend, the remains of a Roman villa were discovered, the stones of which were employed in mending the road. **Gemmechenne** contains two large farms and marble quarries. The return to Dinant may be made by the Ciney road, or across the plain beyond the quarries, through Herbuchenne.

SPONTIN.

There are two ways of reaching this interesting place in the valley of the *Bocq*, which river joins the Meuse at Yvoir, five miles below Dinant. One way is along the road to Huy (7 miles), by Dorinne, across the plateau between the Leffe and the Bocq; a pleasanter route is *viâ* Yvoir by train or steamer and up the valley of the Bocq. The total distance by train *viâ* Yvoir is about twelve miles.

The road from Yvoir follows the windings of the stream, passing several quarries and saw-mills, till it meets another small stream, the *Crupet*. Here a road branches off on the left to the village of Crupet, another on the right to **Bauche,** where the road by the stream stops. Making one's way by paths along the left bank, one strikes the road from Durnal to **Dorinne,** about four miles from Bauche. A road on the right, in this village, leads by the heights to **Purnode,** whence can be seen **Durnal,** on the opposite bank. A steep zigzag path leads down again to Dorinne. The rocky hill of Durnal, by the way, contains the *Trou Collet* a cavern in which remains of prehistoric man have been found.

Rather more than a mile farther is the village of **Spontin** (*Hôtels Bocq* and *Cheval Blanc*), a charming spot, with

slate-covered houses scattered at the foot of hills, a winding stream, an eleventh-century ogival church (restored), a mineral spring, and above all, a fine castle. In August, 1914, the villagers incurred the wrath of the Germans, who killed forty-five of them, including the burgomaster and eight women, and burned 136 houses.

The Castle, rebuilt in 1822 in the style of the sixteenth century, is situated in a park watered by the Bocq. As it is inhabited it can be visited only by special permission.

A drawbridge gives access to an archway between two towers and opening on a narrow courtyard, containing a huge thirteenth-century donjon keep, a relic of the former building. A narrow staircase gives access to three storeys. In the first are the hall of justice with its oubliettes, the governor's rooms, and the well used by the defenders in times of siege. In the Middle Ages, Spontin Castle was an important fortress; the Beaufort-Spontins, its first possessors, were engaged in the Crusades. The Castle was several times besieged and sacked by the people of Liège and Dinant, and was burnt by the Spaniards under Philip II.

In 1855 a cemetery of the sixth century was found at Spontin. In it were some sixty tombs, the contents of which, consisting of coins bearing the names of many of the Roman Emperors from the second to the sixth century, axes, bowls, urns, and other objects, went to enrich the museum at Namur.

The **Church** dates from the fifteenth century, and replaced an ancient Roman oratory, the remains of which were found in 1879 beneath the present choir. In the manor chapel, near the choir, are tombs of members of the elder branch of the Beaufort-Spontin family.

Those who care to pursue the windings of the Bocq towards Ciney (p. 263) will pass the old castle of *Mouffrin*, and the more modern château of *Mianoye*.

HOUYET AND BEAURAING.

Houyet (*Hôtel de la Gare*) is a pleasant village on the railway between Dinant (9½ miles) and Rochefort (11¼ miles). It is the junction of the branch line to Beauraing and Paliseul, for Bouillon (p. 288), and a centre for the exploration of the upper portion of the Lesse valley. The river from here to Villers-sur-Lesse (there are twenty-three places called Villers in Belgium) winds amid low-wooded hills, scattered hamlets and interesting châteaux. The heights round Houyet were crowned in the seventeenth century by an entrenched camp.

Near the church are two ancient elms, preserved by direct order of the late King Leopold.

Beauraing may be reached by rail from either Dinant or Rochefort by changing at Houyet, from which it is 6¼ miles. By road from Dinant the distance is 12½ miles. The road passes above Freyr, through an elevated region to **Falmignoul,** where the Givet road turns off, thence to **Falmagne,** above the valley of the Lesse towards **Baronville,** where are a castle, gardens and ponds, laid out by the Baron de Wal, and then to—

Beauraing.

Hotels.—*Nord, Gare, Luxemburg.*

To the east of the ruins of a handsome castle, destroyed by fire in 1890, may still be seen two large round towers, dating from the time of Charles V, which have survived all the misfortunes of the place.

On one is an interesting inscription : " In the year 1552, while the Emperor Charles V and the King of France, Henry II, were at war, and after the capture of the city of Metz, Charles, Baron of Berlaymont, Leurs, Hierges, Lord of Perwez, Beauraing, Hauteroche, captain of fifty men-at-arms, and treasurer of the said Emperor, and Adrienne de Ligne, daughter of the Baron of Barbanson, his very dear companion and wife, for perpetual memory, had this tower built, that may God always keep under His holy charge."

Part of the stables and the hot-houses also remain.

The estate can now be visited only by those authorized to do so by the resident agent. His permission having been obtained, one can go through the park, descend to fish-ponds, passing the waterfall, to the Lovers' Isle, and then return through the private park.

The cyclist will find Beauraing a good centre for excursions to the Semois valley. One can cycle through **Martouzin,** with an old church bearing the arms of the Knights-Templars, and **Neuville,** with its old tower and fort, and then along the valley of the *Wimbe* to **Lavaux St. Anne** (6 miles). On the left bank of the Wimbe is a ruined castle, with four slate-covered towers and Renaissance porch. The huge tower with battlements on the right of the gate is the oldest part, and bears the name of the Tour Sarrazine. The courtyard has three sides in the Renaissance style, like the doorway. The castle was rebuilt in the seventeenth century, the towers of the feudal period being retained.

Continuing to **Génimont** (half a mile), and rejoining the road from Neufchâteau to Dinant where it strikes the Wimbe,

the cyclist may return to Dinant or Rochefort by an excellent road.

BETWEEN DINANT AND ROCHEFORT.

The railway route between Dinant and Rochefort is 20¾ miles in length, and about midway passes through **Houyet,** described on p. 260. A pleasanter way is by the high road, which is good, and two miles shorter than the railway. It runs from Dinant by Neufchâteau, where it branches off by Ciergnon, before the stone which marks the eighteenth kilomètre. From **Celles** (p. 254) the road traverses a kind of plateau, giving a fine view of the Castle of Ardenne, and descends to the attractive hamlet of **Payenne,** with its pretty mill and brook. Then uphill to the royal farm of **Sanzinne,** with its woods and park, passing a cross-road a quarter of a mile from the farm which leads directly to the bridge at Houyet. From there it is an easy walk to the **Castle of Ardenne.** Formerly a dependency of Rochefort, the Castle was purchased from the Orban family by Leopold I and embellished by Leopold II, who converted it, just before his death, into a convalescent home for military and civil functionaries invalided home from the Congo. A few years later it ceased to be so used and became an hotel. Adjoining its park are two trout streams, the *Lesse* and the *Ywogne*. There is a good golf course of eighteen holes, with a resident professional. There are tennis courts and a large motor garage. On the highest ground behind the Château is the *Léopold Tower,* which can be ascended for the view, as can also the *Tour du Rocher,* near the Lesse, built by Leopold II. It commands the gorge, at the farther end of which the railway crosses the *Lesse* before entering into the tunnel of Houyet.

Farther on the road to Rochefort is the **Château de Ciergnon,** a royal castle built by Louise Marie d'Orléans, wife of the first King Leopold, and improved by Leopold II. A fine park surrounds the Castle. Near Ciergnon, and close by the Vachaux, is the ancient **Château de Jambline,** and beyond this is the manor of **Villers-sur-Lesse,** formerly the property of the lords of Celle, then of the Counts of Crunchy, who sold it, together with Jambline, to King Leopold in 1891. Leaving Ciergnon near the park lodge, the road descends across the stream of the Vachaux, past Jambline and through the woods of Famenne, over the bridge of the *Lhomme* to **Rochefort** (p. 291).

NAMUR TO ARLON AND LUXEMBURG.

This is one of the three railway routes piercing the Ardennes from north to south, and is important by reason of the junctions it effects with minor lines connected with holiday resorts.

Seventeen miles from Namur is the important junction of—

Ciney.

Hotels.—*Europe, Condroz, Cheval Blanc.*

Ciney, with a population of about 5,200, has a modern town hall and an ancient church. The tower of the latter remained standing when the rest of the structure was overthrown by a storm in the seventeenth century. The remains of the fortifications which made Ciney an important mediæval stronghold still exist; the foundations are apparently of Roman origin. A branch line connects Ciney with **Huy** (25 miles), and another connects it with **Yvoir** (13 miles) and **Anhée** (15½ miles) (p. 247).

From Ciney also there is a good road to Dinant, about nine miles distant. It passes **Achêne,** with its sixteenth-century church, built from the materials of the demolished Church in the castle at Dinant; then goes to **Taviet,** with the château of the Thiébault family, and through Gemmechenne. Another way is through Barcenal, Conneux, and Conjoux, with its château, surrounded by a finely-wooded park. Here the road branches, on the right to Gendron, on the left to Custine, whence we descend a steep hill to the Ywogne brook, the village of Verre and thence to Dinant.

At 13¾ miles beyond Ciney is **Marloie Junction.** Here comes in the line described on p. 237, also a light railway connected with **Marche** to the north-east and various places towards the south-east.

Less than four miles beyond Marloie Junction is **Jemelle Junction,** where passengers to Rochefort (2½ miles) and other places on the Lesse valley line change trains. Those also alight who are intending to go direct to the Grotto of Han. Carriages and automobiles are generally waiting at the station.

About twelve miles south of Jemelle is **Poix-St. Hubert,** at the junction of the main line with a light railway running to Paliseul, which is also connected by a light railway with Bouillon (p. 288). From Poix-St. Hubert there is also a light railway to—

St. Hubert,

4¾ miles eastward.

St. Hubert (*Hôtels Luxemburg* and *Chemin de Fer*) is noteworthy for its **Abbey Church,** with a Renaissance front. It contains double arches, vaulted throughout; below the choir is a small crypt, supported by six pillars. In the first chapel to the left is the **Tomb of St. Hubert,** a marble sarcophagus surmounted by bas-reliefs, with statuettes at the corners of Saints Lambert, Aubin, Amand, and Bérégise, above which is a statue by *Geefs*, presented by Leopold I. The church was rebuilt between 1526 and 1576 by the Abbots Malaise and Remacle. The first building on the site (seventh century) belonged to the monastery founded, according to tradition, by Plectruda, wife of Pépin d'Héristal. In the twelfth century a second church was built by the monks, the present structure being thus the third. In 1568 Condé's army pillaged and burnt the Abbey, destroying the front, which was replaced by the present structure in 1844. St. Hubert is a great place for pilgrimages, and it is said that for persons who have confidence in it miraculous cures are still wrought by the saint's stole in cases of hydrophobia.

St. Hubert, a rich noble at the court of King Pépin, was so fond of the chase that he neglected all besides. One Good Friday, as he hunted in the forest, he saw a stag, bearing between its antlers a golden crucifix. He rode in the direction of the animal, which refused to move. At the same moment a voice warned the huntsman to desist from his sinful courses. This he did, and entering the monastery at Stavelot, became in due time Bishop of Tongres. The miracle-working stole is said to have been brought to Hubert by an angel at the time of his consecration.

The conversion of the saint is said to have taken place in the woods of **Champlon,** a few miles to the north-east, on the road to Laroche. A farm on the spot is still called the *Converserie*. In the Middle Ages the Abbey possessed forty villages and a large revenue. It underwent several calamities, culminating in the destruction of its bells during the French Revolution, when the Abbey was put up for auction, the price paid being nearly £80,000. The Church was, however, re-purchased by the Bishop of Namur and other dignitaries for the comparatively small sum of £1,360.

The monastery has now become *St. Hubert's Reformatory*, where some two hundred children receive a religious education, and are taught a trade or trained to agricultural pursuits.

The **Forest of St. Hubert,** one of the most extensive in Belgium, stretches north and east, between the valleys of the Lhomme and Western Ourthe. Various high roads traverse the forest, such as that running north-east from

Bouillon to Stavelot, that from Namur to Luxemburg, and the road from St. Hubert to Bastogne. Forest paths also spread in all directions.

About nine miles beyond Poix-St. Hubert is the important junction of **Libramont** (*Hôtels Duroy* and *Voyageurs*), a breezy place some 1,600 feet above sea-level, near the source of the *Lhomme* river. In the neighbourhood are woods and fine walks, and fishing is another attraction. At Libramont the railway attains its greatest altitude. From the junction a branch of the State railway and also a light railway go north-eastward to Gouvy on the line between Spa and Luxemburg, and there is a branch connecting Libramont with Bertrix on the line from Dinant.

Some fifteen miles farther along the main line is **Marbehan,** which a light railway connects with Florenville and Ste. Cécile.

Florenville (*Hôtels Central* and *Poste*), situated 1,200 feet above sea-level, is surrounded with woods, but is a bright and cheerful place, rendered so alike by the sun and by the temperament of its people, who seem to be affected by the near neighbourhood of France. Here and there shrubs and trees make patches of green against the smart, whitened houses. Upon the site of the ancient castle are the schools, the Hôtel de Ville and the Palais de Justice. Behind the Gothic church extends a vast panorama of the *Semois*, winding from Chiny to Sainte Cécile. Nowhere rises industrial smoke, so that the air is always pure and clear, and the elevation of the site makes it invigorating also.

Chiny (*Hôtels de la Semois* and *des Touristes*), but two and a half miles from Florenville station, is almost incomparably picturesque, and affords the stranger the opportunity of pleasantly gaining an idea of the ancient solitude of the Ardennes.

A run of thirteen miles from Marbehan brings the traveller to—

Arlon.

Hotels.—*See* p. 11.
Museum.—2–4. Free Sundays and Thursdays. Other days, 1 fr.
Population.—About 11,500.

Arlon, the capital of Belgian Luxemburg, is situated on a cone-like hill in a district which the people, regarding it from an agricultural point of view, call the Belgian Lorraine. When the town comes into sight, the eye is caught by two buildings dominating all the others. One is the spire of

the new church of St. Martin, the other is the tower of St. Donat, from which the country for forty miles round may be viewed.

Good roads radiate from Arlon in all directions, facilitating for motorists and cyclists excursions into the Grand Duchy of Luxemburg and to the banks of the *Semois* and *Ourthe*, of the *Attet*, the *Sûre* (or Sauer) and the *Moselle*, while pedestrians will find many beautiful walks in the environs, especially if, in planning their rambles, they make use of a local guide called *Arlon-Villégiature*.

All that the town has to show can be seen in the course of half a day. The passing visitor arriving by train will do well, on leaving the station, to bear round to the right, and then to take the first thoroughfare on the left (Rue de la Station). Facing the upper end of the street is a **Monument** commemorating the Governor, Ed. Orban de Xivry. A few yards to the left is the new church of St. Martin, while by turning to the right one reaches Place Léopold, the site of the **Palace of Justice** and of the offices of the Provincial Government. From Rue du Palais de Justice a street ascends opposite the courtyard of the Hôtel du Nord. Taking this thoroughfare, and continuing the ascent by Rue des Capucins, which is almost in the same line, one arrives at **St. Donat's Church,** famed for its belvedere.

Arlon escaped destruction in 1914, when the Germans invaded the country. Four years later it narrowly escaped being the centre of a battle, as at the moment of the Armistice the Americans were but a short distance from the town, upon which they were advancing to contest its possession with the Germans.

Continuing the railway journey, the frontier is reached 6¼ miles from Arlon, and there is the usual inspection of passports and luggage at Kleinbettingen, 11½ miles short of the city of Luxemburg, described on pp. 301–8.

SPA AND ITS ENVIRONS.

Amusements.—During the season (May to November) concerts are given three times a day in the Park and at the Pierre-le-Grand mineral spring. There are open-air theatrical performances at the Rond-Point of the Park. Balls, children's fêtes, floral processions, battles of flowers, illuminations, fireworks, etc., are frequent.

Sporting events include an international horse-show, cross-country races, drag-hunting, horse races, motor races, lawn-tennis tournaments, and clay-pigeon shooting.

Winter Sports.—Skating, lugg sledge, bobsleigh and ski.

The sumptuous **Casino,** built by the town just before the War and burnt down in 1917, has been rebuilt. Here are a concert hall to seat 3,500, ballroom, restaurant and gambling rooms.

Anglican Church (*SS. Peter and Paul*), Promenade des Anglais. Sunday services 8, 11 and 5.

Bathing Pool.—In the *Wayai*, approached by Route du Lac.

Carriage Drives round Spa (prices should be arranged before starting):

Tour des Fontaines	Sart and Francorchamps
Raikem	Cascade of Coo
Nivèze	Coo (*viâ* Stavelot or Stoumont)
La Reid	Grotto of Remouchamps
Polleur	Aywaille and Château d'Amblève

Enquiry Office, at Spa Monopole, open 9–12, 2–6.

Horse Races and drag hunts at intervals, with prizes.

Hotels.—*See* p. 15.

Newspaper.—*La Saison* appears from May to November. During July, August and September it is issued daily. It contains a list of visitors and programmes of the various entertainments.

Post and Telegraph Office, Rue Louise.

Tennis (8 courts, free to subscribers).

Visitors' Tax.—For admission to Casino, Winter Garden, and Park, one person for season, 40 fr.

Few places, in Belgium or elsewhere, better repay a visit than **Spa**, the oldest watering-place in Europe. It is within twelve hours of London by the fast services. The lines connecting London, Berlin, Warsaw, Paris, Cologne, Brussels, Frankfort and Vienna pass through Pepinster, which is thirteen miles eastward of Liège and only eight miles north of Spa.

The town is situated 820 feet above sea-level, in a dip in the mountain range of the Belgian Ardennes.

The climate is bracing (the mean summer temperature is 63½° Fahrenheit), but there are sudden changes of temperature, very warm days being sometimes followed by cold evenings. It is therefore desirable for invalid visitors to

guard against chills. There are no factories in the town to pollute the moorland air, which comes to it free from all impurities.

The great reputation which the town has enjoyed for so many years is due to its mineral springs. These resemble those of Pyrmont in Waldeck, Evian in France, and Schwalbach in Nassau, being, according to Dr. Cafferata, pure chalybeate, very little salts of any kind (magnesia, lime, or others), together with carbonic acid gas in unusual quantity. The waters are sparkling, palatable and digestive. Formerly only used as a beverage, they are now largely employed for baths as well.

But Spa is not a place where invalids alone congregate, for the beauty of the spot and the continuous succession of sports and entertainments in great variety attract the visitor in search of pleasure quite as much as the healing waters attract the invalid in search of health. The season extends from the beginning of May to the end of September. The number of visitors normally amounts to between 14,000 and 18,000 yearly.

During the Great War, Spa was the German Headquarters. From November, 1918, to June, 1919, the members of the Allies' Armistice Commission, a numerous company, resided in the town, and here was held in 1920 a notable Conference between the foremost statesmen of the Allies on one side and representatives of the German Government on the other.

The general impression of a first visit to Spa is one of rest; there is little grandeur, the whole place is quiet, spotless and beautiful.

Mineral springs abound in Spa: there are houses which have a small one in the cellar. But the only springs, or "Pouhons" as they are called, used medicinally are the Prince de Condé and Pierre le Grand in the town; and, in the environs, the Sauvenière, the Tonnelet, the Groesbeck, the Géronstère, the Barisart and the Marie-Henriette. The last-named is used exclusively for—

The Bath House.

Open 6 a.m. to 6 p.m. Closed on Sundays at 12.

The present Bath House was opened in 1888 at the cost of £80,000, and was greatly enlarged and improved before the War. During the occupation it was used by the Germans

as a cure house for their convalescent soldiers. Shortly before the Armistice, and when Spa had the doubtful honour of being the seat of the German G.H.Q., the whole of the interior of the Bath House was practically demolished, the copper baths, etc., being sent into Germany. Since then neither expense nor trouble has been spared to put the Établissement des Bains once more on the high footing it occupied before the Great War, and again it can justly lay claim to be in the foremost rank of European health resorts.

The *Spa baths* are prescribed in cardiac disorders, anæmia, chlorosis, neurasthenia, and all nerve diseases. Mud baths are a speciality in cases of rheumatism.

Massage and hydrotherapic treatment, directed by specialists, are to be obtained at the establishment.

The Spa water is also extensively used as a beverage in cases of anæmia (ferruginous waters) and of arthritisms (Eau de la Reine).

Adjoining the Bath House is the **Casino**, rebuilt immediately after the Armistice, the original building having been accidentally burnt down in 1917 while being used by the Germans as a hospital. The Casino includes an immense concert hall, a ballroom, a restaurant, and gambling rooms.

Not many yards from the Bath House and Casino is the—

Pouhon Pierre le Grand,

in a building erected in 1879. This consists of two halls separated by columns. In the smaller the water is served. The larger, called the Winter Garden, although only open in the summer, is a resting-place and rendezvous. It was to the water of this spring that Peter the Great attributed his restoration to health in 1717, as a monument records. The water is very gaseous and is agreeable to drink when one is a little accustomed to it. Indeed, as against ordinary water, a preference for it as a beverage is developed. A free supply can be obtained from a pipe outside the building, and residents are filling vessels there at all hours of the day.

The **Hôtel de Ville** was erected in 1827 as a bathing establishment. The building in front of it, with a façade in the concluding phase of the Louis XVI style, was originally a Grand Hotel. The **Roman Catholic Church** is a modern building. In connection with the **Anglican Church,** the fact may be recalled that it was at Spa, in the reign of our Charles I, that the first Anglican Church outside the United Kingdom

was established. Adjoining the **Post Office,** in Rue Louise, is the **Communal Museum.**

Among the objects in the Museum are wonderful specimens of Spa woodwork, belonging to the time when the industry was at its best, and the artists connected with it were renowned throughout Europe. The *Ouvrages de Spa,* displayed in most of the shop windows, comprise articles in painted and polished wood, boxes, jewellery and knick-knacks of all kinds. The dark grey colour of the wood used is obtained by soaking it in the Pouhon water. The industry orginated in the eighteenth century, and began, under Louis XIV, with lacquered wares, ornamented with gold and silver or curious colours. Under Louis XV and Louis XVI it received a further impulse from Dagly, the inventor of a famous varnish, proof against fire and water, and from clever artists such as Leloup and Gernay, who painted landscapes and figures upon the boxes with exquisite skill. Xhrouet, too, brought designs in mother-of-pearl and ivory to the highest degree of perfection.

Adjoining the Bath House are the tree-shaded **Place Royale** and the **Parc de Sept Heures,** where band performances are given daily in the season. The park owes its curious name to the fact that its site was formerly a meadow, to which, in the eighteenth century, visitors went for diversion after supper, at seven o'clock. Extending westward, for a mile and a half, is the fine **Avenue du Marteau,** with four rows of majestic elms. Near the entrance to it, opposite the Avenue de la Gare, is a royal residence. In the opposite direction is the **Promenade des Anglais,** in which is the English church.

Walks and Drives.

One of the great attractions of Spa consists in the variety and charm of the walks and drives in the immediate neighbourhood. The roads and paths are well kept, and seats and direction-posts are liberally provided.

In great favour is the mountain on the north, on which the farmhouse-hotel *Annette and Lubin* is situated. Pedestrians ascend by the Rue Brixhe, behind the Hôtel de Ville, then going leftwards, or by Rue Hanster, which skirts the left side of the park. At the extremity of the lane, Promenade des Français, on the left, meets the cemetery road, while a rather steep footpath goes off on the right to Annette and Lubin. Fine views are obtained during the ascent,

and at the top are numerous walks, most of them shaded by trees. For example, there is the **Avenue Reckheim** (a carriage road), which goes along the hill to the village of **Marteau,** through which the *Wayai* flows. Near the village end of the avenue is a viewpoint called the Enchanter. From the Avenue many routes descend to the **Promenade des Français,** which extends from Rue Hanster and joins the Avenue du Marteau. Northward of the Avenue Reckheim is the **Avenue Princesse Clémentine,** which can be included in a circular drive that will touch the **Gare de la Reid** and may also include the Avenue Reckheim. Upon the plateau between Avenue Princesse Clémentine and Avenue Reckheim are several promenades, of which the principal one is the **Promenade des Anglais.**

Just beyond the Annette and Lubin Hotel, the **Promenade Berkeley** goes off to the right. From its farther end a path running southward leads to the **Pavilion,** built in 1769 and rebuilt in 1851. From the hill on which the pavilion stands there are very fine views.

Several footpaths descend from the pavilion to the Boulevard des Anglais. Those who desire the most gentle slope will take the Promenade de la Roche Plate, or the **Promenade des Montagnes Russes.**

Going eastward from the centre of the town, the tramway will guide the stranger through Rue du Marché to the **Boulevard des Anglais,** from which it passes along **Avenue de l'Hippodrome** and past the old Hippodrome of Sart on the way to Verviers (p. 275). Above (on the northern side of the Avenue) are the **Promenade Arago** and the **Promenade Peltzer.** The former is connected with the lower end of the Avenue. Promenade Peltzer goes off on the right from Promenade Arago and connects with the Avenue at the point from which the **Promenade Feuillée Hetzel** goes to **Lac de Warfaz,** a short distance eastward.

The lake is in the course of the small river *Wayai*, which flows through the town unseen, for from the English Church it is vaulted, until it has passed the Parc de Sept Heures. Between the lake and the Boulevard des Anglais, there is a bathing-place in the river—the **Bassin de Natation** —about twenty minutes' walk from the town, by way of the Boulevard des Anglais and the **Route du Lac.** Between the Bassin de Natation and the railway is the Château La Fraineuse, sometime the residence of the ex-Kaiser during the War.

The Route du Lac branches off from the Avenue de l'Hippodrome, and runs along the north side of the river. It starts from the second bifurcation of the Avenue. At the first bifurcation the right-hand branch crosses the stream, and is the **Boulevard Marie Henriette.** It goes beyond the railway, and then joins the **Route du Tonnelet,** which generally forms the first portion of the **Tour des Fontaines,** which every visitor to Spa is expected to " do." Notwithstanding its charm, it is not the finest drive that one can take in the environs of Spa, whatever the drivers of vehicles may say to the contrary, and visitors making a short stay, who see nothing else of the neighbourhood, carry away a wrong impression of its features. The **Tonnelet** is eastward of Boulevard Marie Henriette. It is about $1\frac{1}{4}$ miles from the town, near Nivèze. The water was originally collected in small tubs, hence the name of the spring. Between the Tonnelet and Lake du Warfaz, which lies to the north of it, is the Marie Henriette Spring. It is not included in the Tour des Fontaines. The Tonnelet and the lake are connected by a path called the Chemin Trou Gonnet.

The road from the Tonnelet to the Sauvenière and Groesbeck springs passes close to the Château Le Neubois, one of the residences occupied by the ex-Kaiser. The villa is on the western side of the road.

It will be noticed that south of Spa the slope is more gentle than on the north side of the town, and that the woods are farther away.

From the Pouhon in the town, **Route de la Sauvenière** runs towards the south-east to two springs, which can be reached on foot in about half an hour. They are the **Sauvenière** and the **Groesbeck.** The **Sauvenière** is considered the oldest of the springs. Close by it will be remarked a curious stone, bearing a strong resemblance to the human foot. This is called *St. Remacle's Foot,* after the famous patron of Spa, with whom legend connects it. In the Promenade d'Orléans, adjoining, is a monument of blue-stone, surrounded by a railing, recording the cure of the Duchess of Orléans through the waters of the Sauvenière. The Princess, with her children, one of whom afterwards became King Louis Philippe, had spent the season of 1787 at Spa. The unexpected recovery of the Duchess was commemorated by an altar to " Gratitude," which was destroyed by the French revolutionary soldiers in 1792. This was replaced by the present stone

Photo] [*E. N. A.*

SPA.

[*E. N. A.*

THE CASINO, SPA.

set up by King Louis Philippe in 1841, by the desire of his daughter Louise, first Queen of the Belgians.

The **Promenade d'Orléans** runs by the side of a brook of the same name to Route du Tonnelet. The road to the Sauvenière and the Groesbeck is planted with trees, and forms part of the high road between Liège and Malmédy. To the left and right of the springs are portions of the Route des Fontaines. Beyond the springs, to the left of the road to Malmédy, is the great **Sports Ground** of Spa, where are the race-course, tennis courts, clay-pigeon shooting grounds, etc.

Taking a more southerly direction from the town is the Route de la Géronstère, ornamented with ancient limes. The spring from which it takes its name is beautifully situated two miles from Spa at an elevation of 1,410 feet. Unlike the other springs, it contains much sulphuretted hydrogen. It was known as early as the sixteenth century, and acquired the name of the Enragée, or mad spring, from the kind of intoxication which its waters then produced.

A long, straight, tree-bordered road, part of the Route des Fontaines, connects it with the Sauvenière and Groesbeck, and another portion of that route runs northward from it, past the **Barisart** spring, 1½ miles from Spa, under the name of **Route de Barisart.**

In the triangle formed by Route de la Sauvenière, Route de Géronstère, and the route connecting their extremities, are several promenades, of which perhaps the best is the **Promenade des Artistes,** running by the side of the brook Picherotte. From the town it can be reached by way of the Chemin de la Roche, which branches off from Route de la Sauvenière at the railway. It is said that Meyerbeer found in the lonely tract through which the Promenade des Artistes runs the inspiration for *Robert le Diable*, while Grétry, who visited Spa in 1782, was indebted to it for some of the impressions which found an outlet in *Richard Cœur de Lion*. Between the Barisart and the Géronstère is the **Promenade Meyerbeer,** named in honour of the composer, who from 1829 to 1859 was a constant visitor to Spa.

The most westerly of the roads running southward from Spa is connected with Place Royale by Rue Albyn Body. Under the railway it becomes the Avenue Clémentine and at a farther point Route de Creppe, from a village of that name upon it. About midway there is a fine panorama of

the town, the wooded hills of Annette and Lubin, the Boulevard Marie Henriette and Route du Tonnelet surrounded by trees, and in the background are the *fagnes*—the moors—of Baraque Michel (p. 278).

SPA AND THE WAR.

In 1915 the Germans began to use Spa for re-establishing the health of invalid soldiers. During a period of nearly four years, the town received more than 100,000 sick or convalescent fighting men.

Early in 1918 the Kaiser and the personnel of his Headquarters moved to Spa. While the Château du Neubois, between the Tonnelet and the Sauvenière, was being prepared for the Emperor, he occupied the less spacious but pretty Château La Fraineuse, between the Tonnelet and the swimming pool. Von Hindenburg, Ludendorff, and the rest of the Headquarters Staff, were installed in the town. Almost all the villas, hotels and public establishments were requisitioned for their accommodation. The Hôtel Britannique became the office of the Staff.

Lest hostile aeroplanes should arrive, underground shelters were provided for the chiefs. The Emperor's was at Neubois, Von Hindenburg's at the Villa Sous-Bois. The former, about 16 feet long, 8 feet wide, and closed by a massive steel door, is open to inspection, *Sunday and Thursday*, 1 *fr.*; *other days*, 5 *fr.*

The Kaiser remained at Spa during a great part of the summer of 1918, amusing himself, among other ways, by digging trenches in which he was cinematographed as if he were among his troops at the front. The rear of it he really did visit on the eve of the great German offensives of 1918.

In August the Staff of the Imperial Navy moved from Bruges to Spa.

During August, September and October, the Emperor was harmlessly busy in the solitudes of the woods of Géronstère, where his person was guarded by a good number of policemen. Alongside a brook, by cutting down little trees and the brakes and heather, he made a path. At another spot he divided the watercourse into two, made trenches for the swelling water, and covered with brakes and moss a seat of great stones which he caused to be brought.

When at the end of October, Austria followed Turkey and Bulgaria in asking for peace, and the troops were mutinying, the Kaiser abandoned the Château du Neubois and passed the nights in various places—in his train, in the Villa Fraineuse, or in some other villa which he selected at the last moment—but during the day he continued to dig in the woods

of Géronstère. On November 8 word came that revolutionary troops had left Aix-la-Chapelle and were marching to Spa. The Kaiser ordered barricades to be erected on the roads, and that night he lodged in the villa Red Castle, in the Avenue Barisart, on the side of the town opposite that which the advancing troops would reach. The next day the troops at Spa hoisted the red flag. The Crown Prince was sent for, and arrived at 4.30 in the afternoon, and met his father in conference at the Hôtel Britannique. The abdication of the one and the renunciation of the throne by the other followed, and flight was decided upon. A train was kept in readiness at Spa station all night, but at 5 o'clock in the morning of November 10, the ex-Kaiser and his eldest son, in civilian dress, left Spa in motor-cars.

EXCURSIONS FROM SPA.

Among the places of interest which can be reached conveniently by rail from Spa are Franchimont, Theux, Dolhain and Limbourg, Gileppe, Eupen, Hockay for La Baraque Michel, Francorchamps, Malmédy, and various spots on the Amblève. There is a service of motor-buses daily from Spa Monopole to Baraque Michel, Francorchamps, Malmédy, Coo, Gileppe, etc., and both the railway and a tramway connect Spa with—

Verviers,

on the line between Liège and Cologne. It is an industrial town of some 50,000 inhabitants, with suburbs containing another 30,000. Its interest to tourists mainly lies in the fact that it is the Bradford of Belgium, but if time can be spared it is worth visiting for the sake of the views unfolded in the course of the tram ride to Spa.

The **Church of St. Remacle** (1834), in the Doric style, replaced a church built by Ogier de Dame in 800. It has good interior decoration and fine stained-glass windows.

Other churches of interest are **St. Joseph** (1656), formerly a Carmelite monastic church ; **St. Antoine** (Roman), **St. Hubert** (Gothic), and **Notre Dame,** or the Church of the Récollets.

The **Hôtel de Ville** was rebuilt in 1774. On the front is an inscription which may be freely translated " Publicity, the safeguard of the people." Within are wood-carvings in the Louis XVI style.

The **Palais de Justice** is a fine building, restored in 1898. On the Place Vieuxtemps, in the Boulevards' quarter, is a Statue of the musical composer after whom the Square is

named, and who was a native of the town. He died 1881.

In the Place du Martyr will be noticed a monument to Chapuis, who was excuted by the Prince-Bishop of Liège, in 1794, for the then "crime" of celebrating civil marriages.

The route from Spa to Verviers passes **Polleur,** a village dating from the ninth century.

Some thirteen miles north-east of Verviers, on the railway from Welkenraedt to Aix-la-Chapelle (West), is the district of **Morannet,** which, previous to the War, was a "buffer" State, of less than two square miles and a population of some 3,500, between Germany and Belgium. The Treaty of Versailles made it Belgian territory. Its town is **Morannet** (German, *Altenberg*). Its main interest is political. The famous resort of **Aix-la-Chapelle** is only a short distance across the frontier.

THEUX AND FRANCHIMONT.

Those who approach Spa by way of Pepinster Junction, about eight miles north of the town, pass through Theux and Franchimont. Instead of going to them direct by rail, a pedestrian of average powers will find it makes a pleasant excursion to take the train from Spa to Pepinster, and then to walk back through the pretty valley of the *Hoëgne*, past **Juslenville** (with a modern castle in imitation Gothic close to the railway) and Theux.

The quaint town of **Theux** has an interesting church. Some archæologists are of opinion that the main portion dates from the ninth century; others that it was built in the eleventh century. The choir, in the Gothic style, was erected at the beginning of the sixteenth century, when it replaced the original Early Norman choir. The ceiling is formed of sunken wooden panels, on each of which is painted the bust of a saint. Other objects of interest are two holy water basins of the fourteenth century and a stone Roman font. The Hôtel de Ville has been compared to a piece of Louis XV furniture. The inhabitants of Theux find employment in washing wool and in tanneries and platineries.

On the adjoining hill, at the confluence of the Hoëgne, is the old **Castle of Franchimont,** a fine ruin, the former residence of the Marquis of that name and then of the lieutenant-governors of the Prince-Bishops of Liège. (*Apply for admission at the Café des Ruines.*) The surrounding walls are 270 yards long and 5¼ yards thick. The walls of the Salle de

l'Arsenal, in the donjon, are from 7 to 8½ yards thick. The ruins are most imposing when viewed from a distance. It was from Franchimont and its environs that a " gallant six hundred " marched to Liège in 1468, to help their countrymen against Charles the Bold and Louis IX, who were besieging that town. The heroes perished to a man, and Charles, enraged at their temerity, laid waste the district from which they came. Many of the inhabitants were massacred, others perished in the woods of hunger and cold. The prosperous iron industry was definitely ruined. Reminiscent of it are certain place-names, of which Marteau is one. A few years afterwards William de la Marck strengthened the fortifications of Franchimont. In 1503 the castle was purchased by the State of Liège, which held it until the French Revolution, when it was sold as national property. It now belongs to the Belgian Government. Connected with Franchimont is a weird legend of a green goat which guards hidden treasure.

DOLHAIN, LIMBOURG AND GILEPPE.

Dolhain and Limbourg are practically one town, seven miles east of Pepinster Junction (p. 276). Between them and the junction is Verviers (p. 275). **Dolhain** is a modern commercial town, engaged in the textile industry. It is situated at the foot of the rock on which is picturesquely perched ancient **Limbourg,** the site of the feudal fortress and residence of the Counts of Limbourg, to whose race belonged the Emperors Henry VII, Charles IV, Wenceslaus, and Sigismund. The castle was destroyed by Louis XIV in 1675. The last of a series of sieges was that directed by Marlborough in 1703. Remains of ramparts and towers still exist in certain private grounds. The Gothic **Church of St. George** contains a tabernacle dating from 1575, a fifteenth-century crypt, and a few tombs of interest.

Just outside the railway station at *Dolhain* is the **Viaduc des Grands Prés,** 900 feet long, composed of twenty-one arches, 73 feet high.

Tourists often alight at Dolhain because from it there runs a steam tram through **Goé,** about two miles, where there is an old Roman church (1022), with Gothic choir and transept.

Of greater importance is the station of **Béthane** (Gileppe), about a mile farther, from which it is but a short distance to

the **Barrage of the Gileppe** (*Hôtel de la Gileppe*) and the adjacent reservoir.

The **Reservoir** was constructed in 1869–1876 to ensure a constant supply of soft water for the cloth factories of Verviers. Twelve million cubic mètres of water are held in store, the quality of which is unrivalled for washing textiles. The embankment crossing the valley of the Gileppe is 256 yards long. The lake thus formed is 150 feet in depth and covers an area of 200 acres. The dam measures 153 feet high, 49 feet thick at the top and 214 feet at the base. The cost of construction amounted to £420,000. In the middle of the Barrage is a huge stone figure of the **Belgian Lion,** weighing 120 tons, the work of the sculptor *Bouré.* It is 43 feet high and is mounted on a pedestal 27 feet high. The claw is 5¼ feet long. The pedestal bears the inscription, "This reservoir was constructed during the reign of Leopold II." An aqueduct 5½ miles long connects the lake with Verviers.

The magnificent forest called the **Hertogenwald** (Duke's Forest), some 30,000 acres, forms a fitting natural surrounding to this triumph of human industry. There are fine walks to the Baraque Michel (2 miles) (see below), Maison de Hestreux (1½ miles), Eupen (4 miles) (p. 281), Maison Drossart (1½ miles). The distances are reckoned from the Barrage-keeper's house, from the terrace of which a good view is obtained. On the roads in this neighbourhood plain meals and simple accommodation can generally be had on reasonable terms at the houses of gamekeepers, foresters, etc.

LA BARAQUE MICHEL.

The Baraque Michel is situated E.N.E. of Spa, from which it may be reached by taking train to **Hockay,** 7½ miles, whence it is 4½ miles distant, but the upper part of the route is not distinctly defined, and except after a long period of dry weather the ground is marshy. It is therefore preferable to make the excursion by a public or private vehicle along the high road, which is identical with the tramway as far as Tiège, in the neighbourhood of Sart, and which goes thence to Jalhay.

The Baraque Michel is the name of a lonely tavern occupying the summit of the **Fagnes,** a region of moorland. It stands at an elevation of 2,114 feet, which, previous to the Great War, was the highest point in Belgium, but now Belgium

attains its greatest altitude about 1,000 yards farther east in the strip of territory secured to her by the Treaty of Versailles, 1919. The view from this height is extensive—to the north the valley of the Meuse, Maastricht, and the forest round Aix-la-Chapelle; to the south the valley of the Salm; to the west the whole territory of Liège as far as Brabant. Many alpine plants, which are quite unknown in the rest of the country, may be found here.

The story of the Baraque Michel is as follows: Michel Schmitz, a tailor at Jalhay, having lost his way, one dark winter evening, among the fens, made a vow that if he escaped he would return to this spot and devote himself to the preservation of those in a similar predicament. He accordingly built a hut on the mountain in 1808 and lived there until his death in 1819. In 1826 the hut was replaced by the present house, which was inhabited and exploited by successive members of the family until 1896, when the property passed into other hands.

Fifty yards from the Baraque is the **Chapelle Fischbach,** the story of which is similar. Henri Fischbach, a knight, of Stavelot, having lost his way in the Fagnes whilst hunting, commemorated his preservation by the erection of a chapel dedicated to Our Lady of Good Help. Formerly a lantern was lit to help wanderers on the moors, but this, as well as the bell rung at the Baraque, is no longer considered necessary since the road has been made across the plain beneath. An **Observatory** (58½ feet high) was erected to the left of the road in 1909 (fine view).

FRANCORCHAMPS AND MALMÉDY.

Continuing by the Luxemburg railway, the station after Hockay is **Francorchamps** (*Hôtel Bruyère*), prettily situated, ten miles from Spa, between the streams, *Eau Rouge* and *Roannés*. The place derives its name from *Francorum Campus*, tradition placing here the scene of a battle between the Austrasians of Charles Martel and the Neustrians of Chilperic. Both Francorchamps and Hockay are much resorted to by convalescents, who derive benefit from the air, but the season is short. Francorchamps has an ancient church.

A road to the left of the station goes through Burnenville to—

Malmédy,

which can also be reached by rail *viâ* Stavelot, the next station beyond Francorchamps. The total distance by rail from Spa is 21¼ miles.

Malmédy (*Hôtels*: *see* p. 14), was annexed by Prussia in 1815, but the little town remained Walloon in language, customs and sentiment, and the Treaty of Versailles, following the Great War, restored it to Belgium together with the district of Eupen (p. 281) and the region of Saint-Vith. It has a population of over 5,000, while the surrounding district given back to Belgium has about 34,000. The town is situated on the *Warche*, at the point where that river receives the *Warchenne*. It has an air of prosperity and is embowered in verdure which contrasts with the severity of the fens. In 1924 it became a garrison town for a regiment of infantry. The principal industries are tanning, which was introduced in the fourteenth century, and the manufacture of photographic paper. Malmédy possesses ferruginous springs, which, like those at Spa, are called Pouhons; also, as at Spa, the waters are bottled and sent in all directions. The **Abbey,** founded by St. Remacle in the seventh century, has two towers, in one of which is a carillon, which is heard every half-hour. Portions of the abbey serve as the school (Athénée Royal), the court-house and the prison, while the **Church,** a large Renaissance building of the eighteenth century, has become parochial.

The **Capucin Church** (1623) contains a figure of the Virgin by *Delcour*, the famous Liège sculptor.

There are various picturesque ancient houses, of which the best is one opposite the obelisk in the market-place. The Hôtel de Ville is modern.

The soil around Malmédy is geologically distinct from that of the rest of the Ardennes, being of more recent formation, and known as the ferruginous conglomerate of Malmédy. It consists of Triassic sandstone, in which the brooks and torrents have cut picturesque ravines.

In the immediate neighbourhood are many pleasant walks. About ten minutes from the station is **Mon-Bijou Park,** through which flows the Warchenne. Some distance up the Warche is the beautiful hill of conglomerate known as the **Rochers de Marlire** and the Foxhalles, near the pretty village of Bévercé. We can reach it by the road leading to the

Baraque Michel. The valley of the *Warche* as far as Renasstine, a very ancient castle, is one of the most marvellous bits of Belgium. But visitors who can read French will do well to procure the booklet, published by the Touring Club de Belgique, which indicates the walks that can be taken around Malmédy, Eupen, and St. Vith.

Northwards, Malmédy is connected by rail with Montjoie (Germany), Eupen and Aix-la-Chapelle, and southwards with St. Vith.

Eupen,

the chief settlement in the district called after it, is about sixteen miles by rail from Verviers. Its inhabitants spin and weave wool, carry on other manufactures, and cater for the summer visitors attracted to the town by its good air and the charms of its picturesque situation on the *Vesdre*.

In accordance with the Peace Treaty, the inhabitants of the districts of Eupen and Malmédy were given the opportunity, during six months, to register a desire to see the whole or part of their respective territories remain under German sovereignty. Of the population of the Eupen district, some 13,975 were entitled to protest against annexation to Belgium, but only 208 did so. At Malmédy, out of 19,751 possible signatories, only fifty-eight signed.

THE AMBLÈVE VALLEY

The *Amblève*, a tributary of the *Ourthe* (p. 296), has its course to the south and south-west of Spa. From Spa, parts of the valley may be seen in day excursions. The finest points are **Coo** (p. 283), and **Remouchamps** (p. 285). They are equidistant by road, about ten miles south and south-west of Spa. Coo can be reached by rail on the Luxemburg railway to Trois Ponts, and thence by a walk of a mile and a half, but it forms a charming drive by road from Spa. Two most pleasant days could be spent in the Ardennes by walking or driving to Remouchamps, staying the night and next day walking or riding through the Amblève Valley to Coo, a distance of nineteen miles, stopping the night or returning to Spa by rail in the evening from Trois Ponts station. There is a railway along that part of the valley lying between the *Ourthe* and the Luxemburg line from Spa.

The first point at which the railway from Spa touches the *Amblève* is at—

Stavelot.

Hotels.—*See* p. 15.

The town is fifteen miles by rail from Spa, and has a population of some 5,000. Formerly it was the seat of the Prince-Abbots, who held their lands directly from the Emperor. One tradition declares that the name comes from the fact that St. Remacle built a monastery here in the midst of the woods. This saint, the legend goes on, possessed a wonderful donkey, which carried the stones for the building. Satan assumed the form of a wolf, which devoured the ass, whereupon the good saint made the wolf carry the stones instead, and when Satan arrived with the load uttered the words " Sta leu," i.e. " Stand wolf," whence the name.

In going from Spa to Stavelot the best views are on the left side of the line. On leaving the station, the visitor should take a few steps towards the small café facing the exit. The spot affords an extensive view. Passing on into the town, just before the houses on the right end, turn sharp to the right into Rue Haut Rivage. This leads to Rue du Châtelet, in which is a fountain. A short distance farther up the street is an archway, on the right, giving admission to the courtyard of the **Hôtel de Ville**. Just beyond the building, of which the arch forms a part, is a portion of a **Tower,** the sole remnant of the **Abbey Church,** built in 1090. Beyond the tower, Avenue Ferdinand Nicolay, on the right, affords a view of the *Hospice Ferdinand Nicolay,* which comprises the Abbot's Palace, rebuilt in the last century, and some relics of the Abbey, destroyed in 1794. The **Parish Church** includes among its precious ornaments the Châsse de St. Remacle, an enamelled and jewelled reliquary of 1267, and the bust of St. Poppo by *Jean Goesin,* 1626. These two shrines, or reliquaries, are among the most authentic and valuable specimens of bejewelled metal work in Belgium. (*To see, apply to the sacristan.*)

Walks from Stavelot.

Some pleasant walks may be taken in the vicinity of Stavelot. From the town to the **Cascade of Coo** (p. 283), included in the commune of Stavelot, there is for forty minutes a beautiful walk under woods, by the belvederes along the heights, from which one has splendid views.

By going up the river along the road to Challes, and cross-

ing the *Eau Rouge* at the confluence, one may reach the curious **Rochers de la Warche,** or one may cross the old bridge over the Amblève, by the lane past the Abbey, and see, above the gorge of Challes, all that remains of the **Castle of Stavelot,** built in 1528 by Abbot de Manderscheid, and long the residence of the Prince-Abbots.

Starting from the same bridge at Stavelot, the road to the right, through the gorge of Bouen and the Abbey wood, leads to **Wanne.** Here is a large square Château, with an avenue of fine ash trees. A little beyond is the **Faix du Diable,** a block of quartz, placed as if by chance upon the level surface of the ground. To this the following legend of St. Remacle and the devil is attached:

"The good saint, having just built the Abbey of Stavelot, was about to consecrate it, when an angel warned him that Satan was on his way with a huge stone, which he intended to drop upon the roof. St. Remacle immediately ordered the collection of all the old shoes which could be found, and went forth to confront the Evil One. They met near Wanne, and when Satan inquired the road to Stavelot, the Saint replied, as he emptied his sack of old boots: 'See all the shoes which I have worn out since passing through there!' 'Good morning,' said Satan; 'I fear that I shall not be in time for the ceremony,' and he dropped the stone, which broke and buried itself in the ground, where it still remains."

By continuing through the delightful valley towards the Salm, one arrives at **Grand Halleux** (1,045 feet), the first station south of **Trois Ponts,** the junction of the Spa and Luxemburg line with the Amblève valley railway. From Grand Halleux, the valley of the *Salm* may be explored, including **Viel Salm** and **Salm Château,** the former important for its large slate quarries, the latter for the ruins of the old Castle of the Counts of Salm. A door and a portion of two towers, surmounting the hill, are all that remain of the abode of one of the most renowned and princely families of Europe. An excellent high road follows the river Salm on its right bank for nine miles, as far as Viel Salm.

By a walk of six miles or by a railway journey of five miles, one can go from Stavelot to—

Coo,

ten miles by road from Spa; double that distance by rail.

Coo (*Hôtels Station, Belle Vue*) is noted for its beautiful **Cascade,** which is not only the solitary waterfall of importance in the whole of the Ardennes, but is also artificial, and owes

its origin to the device of Jacques Hubin, the last Prince Abbot of Stavelot, who, by piercing the rocks in two places formed a passage for the waters of the Amblève, which fa through the opening to a depth of 49 feet. From the *Belvé dere Jean* (up path opposite road to Petit Coo) one can view a fine panorama of the Ardennes Liègeoises.

Following the Amblève downstream, we reach **La Gleize** on a hill above the confluence with the Roannés. The grea treasure of the old church at Gleize is a twelfth-century statu of the Virgin. If it is not in its place, it will be found at th presbytery to which it was removed for greater security fro theft. Other objects of interest are an altar and beautifu ornaments which came from the old monastery of Stavelot destroyed at the revolution, ancient chalices, one of whic dates from 1226, reliquaries of the martyrs of the Theba legion, and on the wall to the right, an ancient tombstone

Farther along, on the road to Stoumont, in the middl of a fine beech wood, is the mediæval **Chapel of Ste. Anne** rebuilt in 1666, where the saint was invoked by maiden in search of a husband. Visitors who desire to enter th chapel must make application to the curé at La Gleize.

Stoumont (*Hôtel Gare*), on the road to Spa, command good views of the Amblève and its tributary, the Lienne Some distance beyond are the **Fonds de Quareux,** where the river rushes for several miles over huge boulders quartz. Opposite are the woods of Lorcé and Aywaille There are numerous fine ravines in the vicinity, notabl the **Zelle Halle,** just above Quareux.

About five miles below Stoumont the river begins to flo nearly due north, a course it follows for from three to fou miles, to the hamlet of **Nonceveux,** where it receives a sma feeder called the *Ninglinspo*, which comes down a delightfu valley opposite the Hôtel de la Chaudière. In its bed th torrent has scooped out hollows in which it forms miniatu whirlpools. The first of these basins is named the Chaudière Among those above it is a series called the Baths of Herme Farther still is the most remarkable of all, the Bath of Diana from 12 to 15 feet in diameter. It is about 1½ miles abov the Chaudière, at a spot called La Fourchette, the meet ing-place of two streams.

In continuing to approach Remouchamps, the beautifu grounds of the **Castle of Montjardin** will be seen on the lef The new château, flanked by towers, is seen first amon

the trees. The older building, dating from the fifteenth century, was restored in the seventeenth, after a fire. Its square donjon-keep caps a rock above the Amblève. At the foot of the opposite hill, along the bank of the Amblève, is—

Remouchamps.

Hotels.—*Étrangers, Amblève, Grotte.*

The place is chiefly visited for its famous **Grotto** (*admission 8 fr. plus 15 per cent. Government tax*). The Grotto was discovered in 1720, and rendered accessible to visitors about the beginning of the nineteenth century.

There are two caverns, one above the other. The upper, through which one walks, is the abandoned bed of the river called the *Rubicon*, which now flows through the lower cavern. Through this visitors are conveyed in a boat. Recent discoveries have added greatly to the former marvels of these subterranean galleries. The entrance is easy of access and the grotto is lighted by electricity. From the entrance hall, where are displayed prehistoric implements and ornaments found in the caves, we pass to the vast *Salles du Précipice*, of which there are four, and thence to the *Salle des Ruines*, where are the fragments of an enormous stalagmite. Minor chambers succeed and then we enter the *Salle des Fées*—the Hall of the Fairies, in which hangs a crystalline structure called the *Rideau de Lit*—the bed curtain. The *Galerie des Fées* follows. The sides are luxuriously ornamented by nature, which has here formed a *Cascade* of stalactites. By the Galerie Ogivale we enter the *Salle de la Vierge*, so called from a group resembling the Virgin with the Infant in her arms. Thence we mount to the *Salle de la Dame Blanche*, the white lady being a stalagmite in the form of a gracious lady covered by a thick veil. In the *Salle au Plafond Perlé*, of which the ceiling sparkles as if set with diamonds, we pass *Les Draperies*, and from the *Salle de la Rotonde*, adorned with a profusion of draperies, we arrive at the *Cathedral*, 300 feet long, 120 wide and with a roof lost in obscurity. Thence we are led to the *Pont des Titans*, a natural bridge of rock between 40 and 50 feet above the river, to which we descend to take our places in the boat in which to follow the winding course of the subterranean stream. Each turning reveals new marvels, the most remarkable among them being a *palm tree* formed by the union of a stalagmite trunk with a mass of stalactite leaves.

The road from Remouchamps to Spa (about 10 miles) crosses the wild heath known as the **Porallée,** through Bellevaux and La Reid. Next to Remouchamps on the right bank of the river, at the foot of the Heid des Gattes, is **Sougnez,** with a stone bridge, by which access is gained to the road to—

Aywaille.

Hotels.—*du Parc, Liège.*

Aywaille, the chief place on the Lower Amblève, has a population of about 3,500. Stone and lime works form the chief industries. To the right of the main street and across the bridge is a small public garden with a kiosk, fountain, etc. Thence paths lead up to the hamlet of **Sur-la-Heid,** from which a good view is obtained of the country. Close to the public garden is a lovely walk alongside the Amblève, specially recommended in autumn, when the poplars are in full leaf. On the left bank is the promenade leading to Banal Bois.

About 2½ miles south of Aywaille is **Harzé Castle** (restored), an old stronghold of the La Marcks. One of its former possessors, a miser, is said to have perished miserably of hunger in the room which contained his gold, having forgotten the secret of the door.

Below Aywaille, high above the river, are the ruins of the **Castle of Amblève,** another home of those half-mythical heroes of Belgium, the Four Sons of Aymon. In the Middle Ages it was known as the Neufchâtel, and in the fifteenth century came into the possession of the La Marck family. Tradition has it that Amblève Castle served as a prison for Charles Martel's son Grifon, who was taken in a fight against his brothers. The famous William de la Marck, who terminated his career of bloodshed on the scaffold at Maastricht, in 1485, was at one time the possessor of the château. In 1587 the inhabitants of Sprimont, who objected to such a nest of robbers in their vicinity, purchased the manor of the La Marcks, and the castle was permitted to fall into decay. At the bottom of the ruins is a square hole bored in the rock—the site for the gibbet. To visit the Castle, apply for keys at the house bearing a tablet inscribed, *A la Clef des Ruines,* in the hamlet of Amblève, 1¼ miles from Aywaille, just off the Liège road and to the right of a mill (*le moulin d'Amblève*).

Five miles westward of Aywaille, the Amblève Valley line joins the Liège-Arlon line at Rivage (p. 232). The confluence of the *Amblève* with the *Ourthe* is a little farther south.

BOUILLON AND THE SEMOIS VALLEY.

THE *Semois* is remarkable for its winding course. Along it there is a succession of changing and most unexpected turns through wild forest scenery as well as green meadows and by picturesque hills. It flows through the southernmost part of Belgium, so that it is there nowhere far from the French frontier. The lowest part of its course is over the border, so that if the traveller in Belgium has had his passport duly endorsed for entry into France he can reach the Semois valley by way of Namur, Dinant and the French frontier town of Givet. The opposite extremity of the stream, the Semois in its infancy, can be approached from **Arlon** (p. 265). Its banks are also in touch with a railway at Florenville, Chiny and Ste Cécile (p. 265), at Bouillon (*see* p. 288) and at Alle, from which there is a light railway to Gedinne on the State railway between Dinant and Florenville and places further south.

The tourist who proceeds by way of **Givet** (p. 257) can go thence by rail to the confluence of the *Semois* with the *Meuse* at the picturesque French village of **Monthermé** (*Hôtel de la Paix*), which consists of a long street following the bend of the river. It contains a fifteenth-century church, and close by is the ancient abbey of Val-Dieu. The hill of the **Quatre Fils Aymon,** adjoining Monthermé, brings us once more in contact with the legendary lore of Belgium. Who the Four Sons of Aymon were is doubtful; they are said to have inhabited the forest of Ardenne in the Carlovingian epoch.

Leaving Monthermé, the first Belgian village we reach is **Bohan** (*Hôtels Bohan, Progrès, Hodège Louvet, Beau Site*), charmingly situated among the lofty hills, of which the highest is the Dame de Semois. Following the river, we must proceed through the **Pré-Mariotte,** where in olden times open-air weddings were celebrated. Beyond the pretty village of **Membre** four roads meet. One leads to **Sugny,** a few miles south, where in the seventeenth century two women were tried and burnt for bewitching cattle. Farther on is **Pusse-**

mange (*Hôtel Lion d'Or*). Following the river through Lafóret and Chairière, we reach **Alle** (*Hôtel Hoffman*), one of the chief centres for excursions in the Semois, and full of native tourists in July and August. It is prettily situated within a circle of hills, from the centre of which, the *Banc d'Alle*, a fine view is gained.

A mile or two beyond, at a bend of the river, we reach **Rochehaut** (*Hôtel Barthelemy*). It is worth while following the new high road at Rochehaut as far as the garden of the curé, which it has bisected, for the sake of the magnificent panorama which there meets the eye.

From Rochehaut we go on to **Corbion** (*Hôtels Lion d'Or, Poste, Commerce*), on the French frontier, and through a series of lovely valleys till at another bend of the river the Castle of Bouillon comes into view.

BOUILLON.

Access.—From Dinant to Paliseul by State railway and thence by a light railway which also connects Bouillon with Sedan.

Cycling.—Good roads in the vicinity, but hard riding. Go carefully and be prepared to dismount at a second's notice; some hills are very steep.

Hotels.—*See* p. 11.

Enquiries.—At the Post Office, opposite the station, or of Madame Florin, Bookseller, Grand' Rue (Madame speaks English and has a great display of Brussels lace).

Libraries.—*Communal* (free), Sundays, 1–2; *Lending*, Rue du Brutz (opposite the Church). Sundays, 11–12, 10 c. per volume. *Catholic* (Bibliothèque Catholique), Institut St. Pierre, Quai du Rempart, open Sundays.

Bouillon, in Belgian Luxemburg, is one of the favourite inland summer resorts of the country. Its hotels are comfortable; the town itself is full of interest, and the neighbourhood abounds with fine scenery.

The dominating feature is, of course, the famous—

Bouillon Castle,

the home of that doughty Crusader, Godefroy de Bouillon. It will be remembered that after the capture of Jerusalem in 1099 he was proclaimed "Defender and Baron of the Holy Sepulchre," and refused the title of king on the ground that "he would never wear a crown of gold in the city where his Saviour had worn a crown of thorns." The fortress, which can be visited on application (*fee*, 50 *c.*) stands upon a high rock above the winding Semois, here surrounded by steep and wooded banks. It is a perfect type of the mediæval stronghold; oubliettes, dungeons, subterranean passages, rock-hewn staircases, all contribute

THE OLD LIÈGE BRIDGE, BOUILLON.

Ed. Nels,] [*Brussels.*

THE GROTTO OF HAN.

(1) THE EMBARKATION LAKE. (2) GALÈRIE DE L'HIRONDELLE.

to give to Bouillon a genuine old-world air. To enter, one must cross two drawbridges, beyond the second of which is the moat, said to have been filled with water only in times of siege.

The exterior is all of recent construction (sixteenth to nineteenth century). George of Austria, Bishop of Liège, completely rebuilt the fortress in 1551, giving to it much of its present aspect. In the seventeenth century Louis XIV made further additions. The interior shows architecture of various dates (notice the Vauban staircase). At the extreme end of the castle, notice the *Tour de l'Horloge*, the *Tour d'Autriche*, Louis XIV Barracks, the grand staircase and bell (twelfth century). The subterranean passages and dungeons should also be visited. Notice the *Fauteuil de Godefroy* (Godfrey's arm-chair), a stone bench from which the knight is supposed to have surveyed the surrounding country; the torture chamber, the pillory, and the well (160 feet deep). From the castellated ramparts a glorious view is gained.

In 1794, at the time of the French Revolution, Bouillon became a republic, and in 1814, Philip of Auvergne, a captain in the British navy and adopted son of the last Duke, was recognized as ruler by the inhabitants. But the Congress of Vienna, in the following year, incorporated the Duchy with the Netherlands. Bouillon became a portion of Belgium in 1830. Almost impregnable as the castle appears, few fortresses in Europe have sustained so many sieges or been so frequently taken. On September 3, 1870, Napoleon III, a prisoner after the disastrous defeat of Sedan, was brought to Bouillon on his way to Germany. The room he occupied is still shown. The town was filled with some six thousand wounded soldiers from the fatal battlefield. In 1893 the Belgian Government demolished the part of the castle formerly used as barracks by the Dutch troops.

During the German occupation of the town (1914–18), the castle was twice visited by the Emperor.

Apart from the Castle the town is of considerable interest. The following itinerary is suggested:—

From the railway station take the Rue de la Station, passing on left the **Post Office.** Note on right the Rue du Collège, or Rue des Basses Voies. A factory now stands on the site of a Béguinage of the seventeenth century. Then the Place St. Arnould (left bank of Semois); the **Pont de Liège** (good view of town); and remains of old fortifications. From the bridge return to Place St. Arnould (*Hôtel de la Poste*) and, leftward of the Rue du Collège, take the narrow picturesque old street called Hautes Voies. Then follow

steam-tram lines and take the **Allée des Soupirs,** a fine avenue of lime trees planted by monks of St. Hubert in 1633 ; the large boarding-house in this avenue, now in the hands of French nuns of St. Charles, was once the priory of the St. Hubert monks. At the end of the avenue is the Cemetery, which formerly surrounded the old parish church of St. Peter (demolished in 1859). Turn to the right down the Rue de Laite, through the suburb of same name to the **Pont de France** (notice fishermen's houses, the oldest in Bouillon) ; cross bridge ; leave the Faubourg de France on left and follow the **Quai du Rempart** along the Semois. Old fortifications mostly demolished in 1850. Half-way along the quay is a large school, formerly the residence of the Mayor of Bouillon (and the Rousseau printing office in the eighteenth century). Notice schools and Christ Hill ; also second line of Louis XIV fortifications, and old Liège bridge. At end of quay, near bridge, turn to left, then to right towards the Grand' Rue ; notice **Observatory ;** cross the **Grand' Rue ;** turn up (left) the Rue de Brutz or Rue des Augustins (old college and monastery of Augustin monks ; interior worth visiting). Behind the church, on a height, is the **Hôtel de Ville.** At top of Rue de Brutz, take (left) the avenue leading to the **Esplanade,** a fine open space. See town from this point of vantage ; then return either by the Boulevard (old ramparts, barracks, military college), or by following the Semois as far as the tunnel, the bridge and the Rue du Collège.

EXCURSIONS FROM BOUILLON.

Bouillon makes an excellent centre for excursions, both for cyclists and pedestrians. The town is surrounded by high hills, affording good views of a richly wooded country, and many places of scenic, historic and romantic interest are within easy reach.

Corbion (p. 288) is on the frontier, and connected with Bouillon, not quite five miles distant, by a light railway, commanding splendid views of the Semois valley. At **Dohan** there is an old castle on the banks of the river. **L'Amerois** is the summer residence of several members of the Belgian royal family, and the King and Queen are frequent visitors.

About two miles from Auby is the **Grotto of St. Remacle.** Legend states that St. Remacle, a hermit, cut out the grotto

with his own hands; it is more probably an abandoned slate quarry.

An excellent booklet, issued locally, *Promenades de Bouillon et des Environs*, by A. Le Roy, describes minutely the many walks and other excursions which can be made in this really charming country. The following are a few suggestions:—

Côte d'Auclin (Belvedere and Sapinière), about 3 hours' climb.
La Ramonette. 2 hours.
L'Arboretum (plantation). Fief Fisco.—Out by La Gernelle. Back by Corbion road. 3 hours.
Le Purgatoire (Purgatory). Interesting to botanists and horticulturists.
L'Ange Gardien (Guardian Angel). 2 hours.
Christ Promenade. Return *viâ* Jocquée. 2 hours.
Morsehan Farm. 3 hours.
Cordemois Farm. Return by Côte d'Auclin. 3 hours.
Mouches Farm. Return by Dos du Loup (Wolf's Back). 2½ hours.
Hottée du Diable (Devil's Knapsack). Return by the Corbion path and the Grotto. 1½ hours.
La Gernelle and **Hottée du Diable.** Return by Corbion Road or Corbion footpath. 1½ hours.
Moulin de l'Epine. Out by Cordemois. Return by Curfoz (10 kilomètres, about 2 hours) or by Roche du Pendu (1½ hours). Or out by Côte d'Auclin and return by Cordemois (2 hours).

Other places in the Semois valley which may be visited are **Herbeumont,** with its ruined "camel-back" castle, **Chiny** (*Hôtels de la Semois* and *des Touristes*), formerly a fortified town (p. 265); **Florenville** (*Hôtels Poste* and *Central*) (p. 265), and **Neufchâteau** (*Hôtels Ardennes, Poste,* and *Luxemburg*), with its towers and ramparts, modern church and Palais de Justice.

ROCHEFORT.

Access.—From Dinant by the Lesse valley railway, 20½ miles. By road 18 miles (p. 262).
From Brussels (Gare du Luxembourg) 73¼ miles (Gare du Nord, few trains only, 77 miles), *viâ* Namur and Jemelle (*see* pp. 239 and 263).
From Namur, *viâ* Jemelle (p. 263), 38¼ miles.
Hotels.—*See* p. 15.
Procession.—First Sunday in July.

ROCHEFORT is pleasantly situated at an elevation of 560 feet, and makes a good centre for cycling and rambling. It is, however, chiefly visited for its famous Grotto and that of Han, about four miles distant.

In the town the chief features of interest, apart from the Grotto, are the **Hôtel de Ville** (Byzantine); the modern Church (Romanesque); the **Abbey** ruins (thirteenth century); and the ruins of the old **Castle,** dating from the thirteenth century. The castle underwent several sieges, including one at the hands of the Spaniards. Its last lords were the Counts of Stolberg.

On the hill above the Grotto of Rochefort is a fine avenue of limes, with a seventeenth-century **Chapel** to the Virgin of Loretto. From here a good view may be obtained over the town and river. The modern Château of Beauregard is opposite.

Rochefort Grotto.

Admission.—15 fr. per person; reduction for parties. The fee includes electric light. A combined ticket, including both Rochefort and Han Grottos, can be had for 25 fr. Guides accompany visitors. Ticket office at the Café Barnich-Lambert, opposite the Hôtel Etoile.

The Grotto (limestone) is entered from the Rue St. Hubert. The way in lies through an avenue of fruit trees; then the subterranean passage is reached by means of a winding stairway. A curiosity about the Rochefort underground galleries is their vertical tendency. The Grotto includes the *Val d'Enfer,* the *Salles des Merveilles,* with extensive galleries, and the *Salle du Sabbat,* the last-named some 250 feet high. The visit demands a couple of hours.

A short walk from Rochefort is the **Abbey of St. Remy,** restored in recent years by the Trappist monks. Here the Counts of Rochefort were interred. Little of the old building remains but a handsome gateway and a large courtyard.

The following also may be made the object of pleasant walks: **Thier des Falizes,** a neighbouring height; **Fond des Vaux,** the bed of a torrent; Red Marble Quarries; **Rond du Roi,** a fine viewpoint; **Mont Rival** and **Foy Notre-Dame,** a simple modern chapel, formerly the starting-point of a procession every seventh year to Foy Notre-Dame, near Dinant.

The procession originated in a pilgrimage ordered by a Count of Rochefort, in the hope that it would bring to an end the cholera and plague which were ravaging the district. In imitation of what was then done, an old man beat a drum and announced that it had been decided to go to Foy under arms. In obedience, the men put on old uniforms and armed themselves with ancient weapons. The leader personated the old Count of Rochefort.

The church which was the goal of the procession is noted for its pictures, 145 in number, painted on the oaken ceiling. They represent the mysteries of the rosary, the four Evangelists and various saints.

Four miles separate the Grotto of Rochefort from the **Grotto of Han-sur-Lesse.** A narrow-gauge railway runs from Rochefort through rugged scenery, *viâ* the **Rochers de Faule,** to the entrance to the Han Grotto. Carriages and motors follow the valley road, which affords a tamer but still a pretty view.

The Grotto of Han.

Access.—Rail to Rochefort. Then by light railway to the village of Han-sur-Lesse, four miles south-west.

Admission to the Grotto: 20 fr. per person, including electric light and search-light, cannon-shot and embarkation. Tip to the guide. The ticket office is close to the steam-tram station. A *Guide* to the caves is sold for 3 fr. For 60 fr. a party will be specially conducted through the caves at any time, and apart from other visitors. A combined ticket, including both Han and Rochefort Grottos, can be had for 25 fr.

Hotels.—*See* p. 13.

The Grotto of Han is an extensive natural excavation in the limestone rock, about a quarter of a mile above the village. It consists of a series of galleries 1¾ miles in length, though only about a mile is shown to visitors. In spring, when the river is high, access is difficult; the visit should therefore be made from July to October. For the last part of the journey a boat is employed, in which one emerges

PLAN OF THE GROTTO OF HAN.

from the cavern about half a mile from the town. The paths are sufficiently wide to enable one to move freely. The plan on previous page gives a rough idea of the situation of the various passages and salles, or chambers. When the cannon is fired there is a wonderful echo. The distance traversed by water is about 205 yards. Near the exit is the *Salle de la Grande Fontaine*, in which various iron implements, bearing witness to the presence of man in remote ages, have been discovered.

Fishing in the Lesse.

In the deep water at the mouth of the Grotto, salmon may occasionally be observed. There are fine trout in the Lesse, and the angler in this neighbourhood may also have good sport with grayling, particularly in the Lhomme, which joins the Lesse just below the village of Éprave. The spot where the river issues from the rock by the Grotto of Éprave will be found the best. Small flies should be used in the case of grayling, the water being very clear in the Lhomme, where the red-tag and the blue-dun have been found the most killing patterns. For trout, larger flies may be employed, especially in the Lesse, hackles being the most deadly; the red and black palmers seldom fail if the fish are in a taking mood. The angler should descend the river towards Villers-sur-Lesse if he wishes to catch good trout. He should try first at the confluence of the two streams, and then fish downwards to the village of Lessive, about a mile and a half below Éprave. Much of this water is good for fly-fishing; but perhaps the largest trout are to be met with in the deeper reaches towards Villers. Here, too, is to be found that curious fish, the *hoteux*, somewhat similar to a chub in appearance, which, however, does not rise to the fly, but is captured sometimes by worm. It often weighs seven or eight pounds.

Between Lessive and Villers, a path leading across an immense meadow, with the Lesse on the right, brings one to a stream, the *Wimbe*, crossed by a small bridge.

Éprave is a large, rambling village, situated on the banks of two charming streams, 2½ miles from Han. The Church dates from 1654; above the village is an old castle.

LAROCHE AND THE OURTHE VALLEY.

THE *Ourthe* is a tributary of the *Meuse*, into which it flows near Liège. Its valley is more secluded than that of the main stream, but less so than the valley of the *Semois*, in the extreme south. The upper half of the river comes to Melreux (p. 234), from the south-east. Below Melreux the general direction of the *Ourthe* is northward. This part of the valley has been described on pp. 231–4. At about a third of the distance between Melreux and the source of the river, at the junction of five valleys, stands that popular resort—

LAROCHE.

Access.—From Liège to Melreux, or from Namur to Marloie (p.263) and thence to Melreux. From Melreux by steam tram, 11¼ miles.
Hotels.—*See* p. 13.

In the summer months all available accommodation in Laroche is occupied by visitors. On every hand the scenery is pleasing, and artists and photographers find plenty of employment. Though there are numerous drives, this is emphatically a locality where the pedestrian gets the maximum of enjoyment. The river flows through the town and is closely built in on both sides. From its banks rise the wooded hills and the height crowned by—

The Castle,

imposing, even as a ruin. It goes back certainly to the eleventh century, possibly even to the time of the Romans. At one time the property of the Counts of Laroche, it passed in the twelfth century to the Counts of Luxemburg. In the seventeenth century the French took and occupied it for sixteen years. They destroyed part of the Castle, and constructed some subterranean passages, which still exist. Above these, barracks were built, with a cistern large enough to contain four hundred tuns (1 tun = 250 gallons).

At length, after being fortified by Louis XIV, and dismantled by Joseph II, the Castle became a ruin, and in 1844 was sold. In 1852, however, the State again purchased it for

the modest amount of £40, and the grounds were let to the inhabitants as allotment gardens.

Entering the Castle at the end of a lane, we reach an arched gateway between two towers, that on the left being the clock-tower; then, having mounted as far as the terrace, we descend, provided with a candle, by a gloomy staircase to the lower part of the Castle. Returning through the courtyard, we enter the Place d'Armes; in the angle of the second room on the right is the bell. The Saracens' Tower, or *Tour Bidard*, a projecting turret to the right, offers a fine view.

The **Church** was begun in 1898, in place of a simple edifice dating from 1704. It is a grand building, but out of proportion to the place; a similar remark applies to certain houses of the aristocracy.

The forest surrounding Laroche retains its pristine beauty and wildness, and as we wander through the woods or by the meandering Ourthe we may remember that it was of the country between Marche and Laroche that, in the belief of some, Shakespeare was thinking when he penned the words: "They say he is already in the Forest of Arden and a many merry men with him, and there they live like the old Robin Hood of England, and fleet the time carelessly as they did in the Golden World"—(*As You Like It*). Wild deer, wild boars, squirrels, foxes and other forest denizens abound here; and hunts are often organized by farmers to destroy the animals, which inflict great injury on the crops. At evening we may hear the herdsmen calling home the cattle by blast of trumpet, just as they did centuries ago, when robber knights had their headquarters in the feudal castles, mostly ruins now, which stud the country in different directions. The kindly peasantry of the district retain many of their primitive customs, and have advanced but little.

EXCURSIONS FROM LAROCHE.

Pleasant walks can be taken from Laroche in every direction, and aided by the coloured discs set up for the guidance of strangers, there should be little difficulty in reaching the desired goal.

Probably one of the first walks the visitor will take will be to the hill of **Corumont,** opposite the Castle, as it affords the best view of Laroche. The little town is left by the old Melreux road, by the side of which stands the Hôtel des Ardennes.

Hewn in the rock is a seat, still called "Le lit du roi Pépin," which tradition avers is that wherein Pépin d'Heristal sat to give judgment in the days of the Frankish empire.

Very famous is the **Vallée des Tombes,** to which one goes by the Grande-Strument road, alongside the *Bronze* rivulet, as far as a brook that joins the *Bronze* on the left. Then about ten minutes' walk by the side of the brook takes one to the great flat stones which have given their name to the spot.

The learned say the stones are portions of a Roman road. Others say they are the enduring testimony of celestial vengeance on a band of robbers and their leader, a false knight who with them inhabited a castle no longer standing. Instead of praying for the souls in purgatory, on a certain "Day of the Dead" (November 2), the miscreants were indulging in various misdeeds in the valley, when they were struck by fire from heaven and turned into the great flat stones with which the valley is strewn.

At a distance of 6¼ miles from Laroche are the **Menhirs de Mousny.**

By some these great rocks are regarded as the remains of a Druid temple; others attribute them to natural causes; while still others give them a supernatural origin. These say that as Jesus Christ was making a pilgrimage to Mount Thibault He asked a shepherd for a drink of water. Instead of giving it, the surly man threw a stone at the Pilgrim and set the dogs upon Him. Whereupon shepherd, dogs and sheep were turned to stones.

Another excursion from Laroche is through Nisramont to **Le Hérou** (8 miles), at the confluence of the two Ourthes with marvellous river and rock scenery. Carriages can be taken to Nisramont. It is almost essential to have the service of a guide.

At **Le Cheslé** there is a Roman camp, in which on Christmas Eve marvellous hidden treasure is brought to the surface. It is guarded by a terrible creature, which, however, is at the mercy of any beholder who can remain silent. To get to the spot, cross the bridge, turn sharp to the right down Cairue and thence go through Villez and Maboge. Of the inhabitants of the latter place, the countryside say, "Les Mabogeois sont tous frères." On leaving Maboge, the new road by the river must be left also, and the old road followed.

Towards Samrée is the **Diable Château,** where, it is stated, the Devil built a castle which Heaven overthrew, leaving only

the present heap of rocks. The spot is also called **Gileppe** by the natives, because here, as at the Gileppe of Verviers (p. 275), there is a lake which receives the overflow of the reservoir of water for the town. One can make the excursion circular by going alongside the Church of Laroche and by St. Margaret's Chapel, and straight on to the lake and the reservoir, which will be reached at the end of about 3½ kilomètres (say, 2¼ miles). It is about the same distance back alongside the stream called *de Pierreux* and by the tanneries of **Fillez** or **St. Quoilin.**

Ten miles south-east of Laroche is **Houffalize** (*Hotels : see* p. 13), the capital of the Upper Ourthe valley. Two routes are open to the tourist. One follows the right bank of the Ourthe—here extremely beautiful—through Maboge and Bérismenil, rejoining the road on the left bank at Mormont ; the other through Nisramont, past Ollomont and the high rock of Ste. Marguerite. Houffalize contains the ruins of an ancient **Castle,** on part of the site of which a primary school has been erected. Here also is a fortress of the seventeenth century, flanked by a square tower with the arms of the barony above the door, now the *Hospice Wilmotte* ; as well as a Gothic **Church** (thirteenth century) that formerly belonged to the Abbey of Val Ste. Catherine, founded by Thierry, the lord of Houffalize, and his son, whose tombs are built into the walls within.

Houffalize is connected by tramway with **Bourcy,** a station on the line from Libramont to Gouvy. From Houffalize, the **Baraque de Fraiture** (10 miles northward) gives an idea of the Belgian fagnes.

Tenneville, with its old Frankish cemetery, the **Castle of St. Odo,** the Vallée de Hermeux and Moulin de Was, and Bérismenil and Borzée, are also among the many points to which excursions are made.

The cyclist will find good roads ; and the angler can use his trout-rod at Jupille, Villez, Maboge, Le Hérou, Orthanville, and other places on the two Ourthes.

LAROCHE TO MELREUX AND MARCHE.

From Laroche to Melreux, on the Ourthe line, is about eleven miles. Passing through the hamlets of Vecpré and Jupille, we reach the foot of **Mount Thibault,** with its famous hermitage, Montaigu, built upon the site of an ancient fortress which has almost entirely disappeared. This is all that

survives of the old County of Montaigu, once the second in Luxemburg, and known as the "provost of the rivers," because of its dependencies on the Ourthe, Amblève, and Meuse. St. Thibault himself belonged to the eleventh century, and to the family of the Counts of Champagne. Becoming a hermit, he retired first to Petange, next to Chiny, and then to Montaigu (Rendeux), meeting his death at last in Italy. He is much invoked by the Ardennes peasantry as the healer of all kinds of sickness, and as the bestower of the "Mal de St. Thibault," a comfortable complaint in which the patient "drinks well and eats tolerably." Opposite the verdant slope of the mountain is the village of **Marcourt,** which has the doubtful honour of being the birthplace of Théroigne de Méricourt, the Goddess of Reason of the French Revolution. The village, with its fourteenth-century church, is the centre of a pretty view. In the background is **Marcouray,** with its steeple, and in the foreground the Rocourt domain, a green island between two arms of the river. Passing the park and château of **Dawans,** and the *Hodister,* a confluent of the Ourthe, with the village of the same name, we reach **Les Rendeux,** with its sixteenth-century farm. Some readers may like to be reminded that Rendeux was the birthplace of Henri de Samrez, a celebrated Jesuit, who was for some time the confessor of Mary Queen of Scots at Fotheringay. Then through **Hampteau** to another confluent of the Ourthe, the *Isbelle.* Near **Hotton** are the remains of a Roman camp. A mile and a half beyond, on the right bank of the Ourthe, is **Melreux** (*Hôtels Chasseurs* and *Étrangers*), containing a seventeenth-century church with a tall spire.

From Melreux, train may be taken to **Marche,** 6¼ miles, but good pedestrians may prefer to alight at Hotton and to walk thence to Marche. The distance is five miles. The road passes through Bourdon, and a rocky gorge near Marenne. Marche is described on p. 234.

Waha, a mile and a half distant, may be reached by the road to the left towards Rochefort, past the park of Hologne. Waha Church (Romanesque of the severest form) is one of the oldest churches in Belgium. On the wall to the right of the choir is a long inscription commemorating the dedication of the church by Etwin, Bishop of Liège, in 1050. Massive pillars resembling portions of a wall separate the nave from the aisles. The ceiling is flat and the square tower terminates abruptly.

THE GRAND DUCHY OF LUXEMBURG.

THE Grand Duchy of Luxemburg, although in no way belonging to Belgium, being neutral territory under its own Grand Duke or Grand Duchess, includes that portion of the Ardennes which lies to the south-east of Belgium proper. Somewhat out of the beaten track of tourists, Luxemburg is nevertheless well worth a visit, on account of its beauty and the facilities for sport afforded by its woods and rivers. The area is 1,000 square miles, and the quarter of a million inhabitants are nearly all Roman Catholics, speaking French and German. The many mountains and valleys make the country naturally attractive; while its abbeys and old castles have remained to a large extent in their original condition. Generally speaking, hotel accommodation is dearer than in Belgium and cheaper than in Holland. August is the fullest month. The official currency is as in Belgium.

The neutrality of the Grand Duchy was guaranteed by a treaty to which Germany was a party, but this neutrality was violated by its unscrupulous neighbour even before that of Belgium. On August 2 all the means of communication in the Grand Duchy were in the hands of the Germans, despite the vigorous protests of the Grand Duchess and her ministers. The invaders occupied buildings and bridges, and many citizens were arrested as spies.

LUXEMBURG.

Access.—From Brussels *viâ* Namur and Arlon (several express trains each way daily), or *viâ* Louvain, Liège and Spa.

Hotels.—See p. 14.

Motoring and Cycling.—The principal roads of the Grand Duchy are macadamized. The main roads running into the Duchy from Belgian Luxemburg and the western frontier generally are:

Vielsam-Gouvy, which crosses the frontier at Huldingen.
Houffalize-Tavigny, which crosses the frontier at Troine.
Bastogne-Ettelbrück, which crosses the frontier just before Wiltz.
Martelange-Ettelbrück and Luxemburg.
Arlon to Ettelbrück *viâ* Oberpallen.
Arlon to Mersch, *viâ* Saul.
Arlon to Luxemburg *viâ* Steinfort, Capellen and Strassen.
Aubange to Petingen.
Longwy to Petingen, Dippach and Luxemburg.

A good hundred-mile run, over well-made roads, and through charming country, is from Namur to Luxemburg, *vid* Arlon.

Population.—Town, 25,000; Greater Luxemburg, about 50,000; Grand Duchy, about a quarter of a million.

Post and Telegraph Office, corner of Rue Aldringer and Avenue Monterey. Open daily (Sundays included), 7 a.m. to 9 p.m. Between 9 p.m. and 7 a.m., telegrams are received at a window in Rue Piquet, on the left side of the building. There is also a Post and Telegraph office at the station.

Public Baths, Rue des Bains, north of town.

Tramways.—*Steam Trams* run from the station to Mondorf, Remich and Echternach. In the city, *electric trams* traverse the principal streets. They run between the station and Limpertsberg and the Glacis, at the extreme north.

Time.—Luxemburg, officially, keeps Greenwich time. (Before the Great War, it kept Central European time, the official time of Germany—that is, one hour in advance of Greenwich.)

The old city of Luxemburg stands on a lofty rocky plateau with precipitous descents on three sides. Only on the west is it connected with the neighbouring countries, France and Belgium. Its picturesque situation makes it one of the most attractive and interesting places in Europe, and until the Treaty of London, 1867, brought about the dismantling of its ramparts, it possessed the additional interest of being almost the strongest fortress on the Continent. Remains of the fortifications, hewn out of solid rock, may be seen in the valleys of the Alzette and the Petrusse.

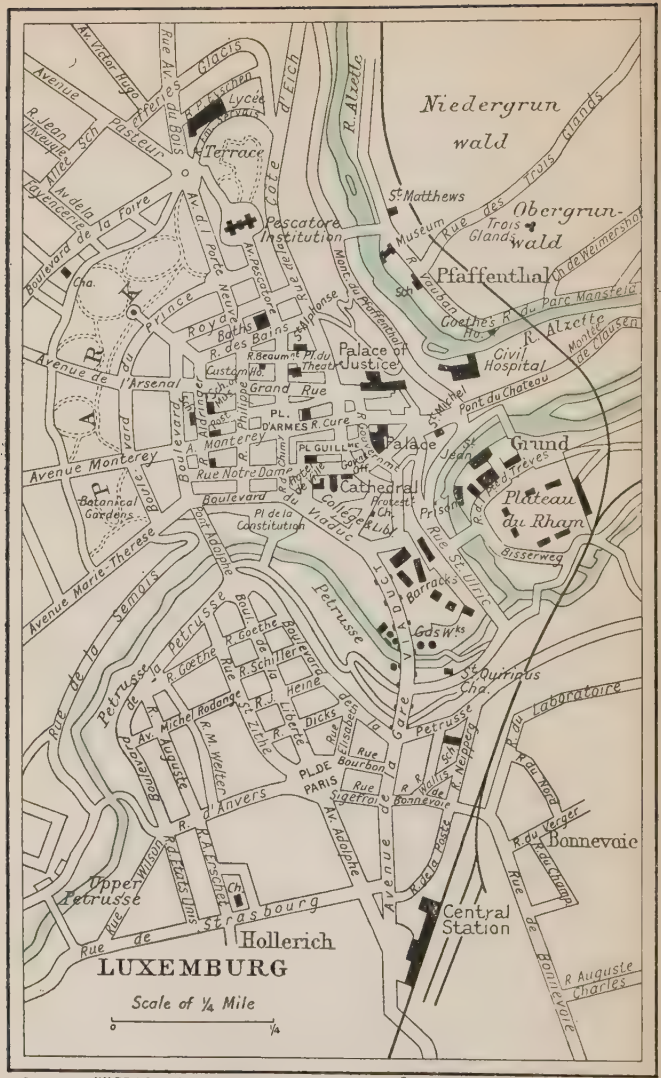
As the sieges to which it was subjected did not spare its monuments and ancient buildings, there is comparatively little beyond its fine position and pleasing environs to detain the traveller. The viaducts and cliffs of the old city offer wide and varied views. At the foot of the rock is the new town, reached by steps or zigzagging inclines.

By using the following—

Itinerary,

the visitor will gain a good general idea of the city.

From the railway station, proceed by tram or on foot along the fine Avenue de la Gare (the right-hand branch of the fork) to the **Place de la Constitution,** a good viewpoint. At the foot is the valley of the *Petrusse*. By looking towards the station there will be seen on the left the handsome **Viaduct** that has been crossed. It is 1,050 feet long. In the valley, some 150 yards to the east (left of the viaduct), is the **Chapel of St. Quirinus** (third century), built in the solid rock and noteworthy for some fine Romanesque sculpture on its altar. To the right of the spectator is the **Pont Adolphe,** which has a span of 275 feet and is 140 feet above the river.



COPYRIGHT. WARD, LOCK, & Co LTD LONDON.

By permission of the Municipality

Turning one's back to the station one has the pleasant Boulevard du Viaduc running right and left, and going forward from it Rue Chimay, at the upper end of which is **Place d'Armes,** where bands play on summer evenings and the principal cafés are situated, and where stands a monument to Dicks and Lentz, the Luxemburg poets. Upon the east side is the **Palais Municipal** (locally known as the " Cercle "), in which are various public offices.

It may be convenient to know that Rue du Génie, going westward from Place d'Armes, leads to the Central **Post Office.**

On the right of the " Cercle " is Rue du Curé, containing a passage leading to **Place Guillaume.** Here are a **Statue of William II,** King of the Netherlands and Grand Duke of Luxemburg, and the **Hôtel de Ville,** containing the **Pescatore Gallery** of French and Dutch paintings (*free ; open* 10–4). The major portion of the exhibits were bequeathed by Mr. J. P. Pescatore, a banker and Consul-General of the Netherlands, who was born at Luxemburg in 1793, and laboured much for the welfare of the town.

To the left of the Hôtel de Ville, steps lead down to the **Athénée** or College, which contains the **State Library** (*open daily,* 9–12, 2–5, *except on Sundays and fête days*).

A few steps to the left is the entrance to the seventeenth-century—

Cathedral of Notre Dame.

The finest feature of the exterior is a Renaissance portal. Within is a still more beautiful organ gallery in the same style. Also within the church, to the left of the main entrance, is the cenotaph of Jean l'Aveugle, Count of Luxemburg and King of Bohemia. It consists of a Christ on a tomb surrounded by seven Biblical figures ; it was originally in St. John's Church (p. 306), over the crypt in which Jean l'Aveugle was buried. In the choir are modern frescoes. A valued possession is a miraculous statue of the Virgin Mary. The church has also precious historical souvenirs and ancient works of art.

On leaving the Cathedral, follow the tram-lines to the right. They lead to Rue du Gouvernement, in which are the Grand Ducal Palace (*see* p. 304) and the **Chamber of Deputies.** At the palace go down Rue de l'Eau (having the palace on the

left) and continue the line of this thoroughfare running between ancient houses. Soon there will be on the right St. Michael's Church and in front is the **Pont du Château,** communicating with the **Bock,** a rectangular rock. Steps to the right of the approach to the bridge lead down to chambers or casemates in the rock connected with the ancient fortifications. They may be visited from June to October (9–10 *and* 2–3 ; *Sundays and holidays,* 2–5 ; *fee,* 25 *c.*). On the Bock stood the castle of the Dukes and Counts of Luxemburg, which was destroyed by Charles Quint in 1554.

Re-ascend Rue de l'Eau, and at its upper end follow the tram-lines past the **Grand Ducal Palace.** The building, in the Spanish Renaissance style, dates from 1580, and was enlarged in 1900. It contains Gobelin tapestries (scenes from the *Odyssey*) and some fine furniture. Adjoining is the **Chamber of Deputies,** built in 1857.

Continue to follow the tram-lines along Rue du Marché aux Herbes. At the end of the street (where the lines turn sharply to the left) cross the tram-lines and enter a narrow thoroughfare in which may be seen several carved doors. At the end, the **Palais de Justice** will be seen on the right. Continue on the high level, and in a few yards you arrive at the edge of the rock. The spot overlooks Pfaffenthal (the valley of the Parsons), and commands an extensive view of the high ground on the opposite side. Below the spectator are the **Three Towers** of Pfaffenthal, the upper portion of an ancient gateway.

By following the road round to the left one comes to Rue du Casino. By turning to the left here, one is led to the Grand' Rue, and then by following that to the right for a short distance one comes to Rue des Charbons, on the left, leading to Place d'Armes, and Rue des Capucins, on the right, leading to the **Municipal Baths.** Skirting one side of the building, and continuing the line by which it was reached, is the Avenue Pescatore, which has at its northern end the **Pescatore Institution,** an imposing structure about 230 feet long and four storeys high, standing in a park of 12½ acres. It is a place of retreat for members of the founder's family, and for inhabitants of the city. A short distance to the right of it is a viewpoint commanding a magnificent prospect. Returning from the belvedere and continuing along the front of the institution one comes to Avenue Porte Neuve, along which tram-lines are laid. At their northern end are the

quarter known as Limpertsberg and the Glacis of the ancient fortress, on which is held, in August and September, a fair called the *Schobermesse*. It originated in a national sheep-market, which Count Jean l'Aveugle raised to the rank of fair, giving it important privileges.

By the side of the upper part of Avenue Porte Neuve is a **Public Park,** along the eastern side of which is Boulevard du Prince. By this boulevard, or more pleasantly still, by a path through the park, one can regain the northern border of the *Petrusse* valley. If followed to the left, the Avenue Marie Thérèse, the southern boundary of the Park, brings one to an inclined path going down into the valley. Pont Adolphe leads to the Boulevard de la Liberté, which ends at the Place de Paris, and thence, as the Avenue Adolphe, the thoroughfare is continued to the immediate vicinity of the station.

Pfaffenthal and Grund.

Visitors who spend more than a day in Luxemburg may feel inclined to visit these two suburbs in the valley on the east side of the city.

Pfaffenthal can be reached by way of Rue du Palais de Justice, which descends by the side of the Law Courts to Rue Wiltheim. This thoroughfare, followed to the left, leads under the three towers that were seen from above (p. 304). Farther north, and on the other side of the stream, is the barrack of Vauban, in which are lodged an **Archæological Museum** containing many valuable articles. In the same building are also **Collections of Natural History.**

By passing under the railway in the neighbourhood of the Museum, and taking the path to the right leading up the slope, one may reach the ancient fort Thüngen, or the **Trois Glands,** so called from the three gilded acorn-shaped ornaments surmounting the flat roofs of the towers. A terrace in front of the fort commands a fine view of the city.

An interesting approach to the suburb of **Grund** is made from the vicinity of the Palais de Justice. There the narrow Rue de la Monnaie leads to the Rue de la Boucherie, which descends to the Marché aux Poissons, and to the right of that is the Rue du Breitenweg, which leads down to an ancient arch. Thence the way is through a second ancient gateway. Having passed through this one will have, on the right, a perpendicular rock, nearly 200 feet high, upon which are the barracks of the

Volunteers; to the left, a fine view of the rock of the **Bock** (p. 304). At the foot of the rock is the House of Correction. To the left a side street leads to two prisons. The farther one, for men, was formerly the **Hospital of St. John,** as is indicated by an inscription on the entrance. Against it is the **Church of St. John,** constructed in 1309, at the same time as the hospital. The remarkable cenotaph in the Cathedral (p. 303) was originally in this church. At the southern extremity of the suburb, the thoroughfare called Berlinerweg (Berlin Road) leads to the **Chapel of St. Quirinus** (p. 302), beyond which it goes under the viaduct, and then a winding path leads to the high level.

EXCURSIONS FROM LUXEMBURG.

Mondorf-les-Bains.

Mondorf (*Hôtel Europe*) is one of the best-known health resorts of the Grand Duchy. It is eleven miles south-east of Luxemburg, whence a steam tram runs several times daily. The best time for a visit is late spring or early autumn. The affections specially treated are want of appetite, influenza, chronic stomachal catarrh, diabetes, and neurasthenia. The bathing establishment boasts a swimming bath and beautiful gardens.

Mondorf is only a few miles from the valleys of the *Moselle* and the *Sarre*, celebrated for their wines and their scenery. **Remich,** on the left bank of the Moselle, is a favourite destination for an excursion from Mondorf.

Other trips worth making are those to the Hermitage of Castel (Roman camp); the Gothic church of Waldbredimus; the Roman camp of Dalheim; the Roman mosaic of Bous; and the Roman villa of Nennig.

Diekirch.

Hotels.—*Ardennes, Midi, Europe, Maison Rouge.*

About twenty-one miles north of Luxemburg by rail is Diekirch, on the river *Sure* (or *Sauer*), one of the best-known holiday resorts in the Luxemburg Ardennes.

The angler will find plenty of sport in the Sure and neighbouring streams.

There are two churches, both dedicated to St. Lawrence. One is a huge modern building. The other, hidden behind a modern building off the Place Wirtgen, dates from the ninth

century, and is the origin of the name of the town, "diekirch" signifying "the people's church." The old fortifications of the town have given place to handsome boulevards. Good views can be had from the adjacent **Herrenberg,** which can be reached in three-quarters of an hour.

Places of interest in the vicinity are: the Hart near Gilsdorf, where there is a dolmen of Celtic origin; the waterfalls of Sasselbach; Kippenhof farm; the ruins of Brandenburg, a reminder of the French devastation of 1668; and the Blees Valley. All are within half a dozen miles of Diekirch.

Along the main line between Diekirch and Bettendorf (3½ miles) are a number of sandstone quarries. Eight miles beyond Bettendorf is **Grundhof,** a capital centre for excursions into typical Luxemburg scenery.

About 8½ miles north of Diekirch and connected with it by steam tram is—

Vianden.

Hotels.—*Gare, Ensch,* '*Étrangers.*
Population, 1,600.

From a picturesque and historical point of view, Vianden is considered the finest town in all the Grand Duchy.

The interesting old **Castle** can be visited on application to the keeper. It contains a chapel with fine carvings (thirteenth century), an armoury, a banqueting hall, a knights' hall (100 feet long), and a Romanesque hall. Close to the Castle is a *belvedere* (viewpoint).

Excursions can be made along the right bank of the *Sure,* and to Biewels, the Falkenstein, and Stolzenburg ruins, Gemund, Eisenach, Rodershausen, and Dasburg (castle and tower). Farther on the road leads past Dahnen to **Ouren,** where the local church contains a picture of Jesus and Joseph by *Rubens.* The main road continues to the relatively large town of **Trois-Vierges,** the frontier station.

Echternach.

Hotels.—*Cerf, Grand, Sure.*

Echternach, situated on the right bank of the *Sure,* is twenty-nine miles by steam tram from Luxemburg and seventeen by rail from Diekirch. The best view is obtained from the **Ernzerberg,** reached by crossing the bridge from the town and taking the hill on the left, between the Bollendorf and Irrel roads. The prospect includes the Casino gardens

in a bend of the river, the old ramparts, the double-towered basilica, the immense abbey, the parish church on the left, and, opposite, Trossknepchen Hill.

Echternach is remarkable for its curious "Dancing Procession" every Whit-Tuesday, in which some fifteen thousand persons take part. The procession starts from the Prussian side of the Sure bridge and marches, or rather capers, to the Church, which contains the relics of St. Willibrord, and is said to commemorate a terrible cattle-plague of the eighth century, stayed by the intercession of that saint, the founder of the first Abbey of Echternach. The contortions indulged in by men, women and children, as they dance along the highway in this "religious" procession, must be seen to be realized. One is forced to the conclusion that Willibrord must be the most exacting of saints !

The **Dingstuhl,** or Town Hall, dates from 1530.

The beautiful Benedictine **Abbey Church,** founded in the eleventh century and restored during the nineteenth, is one of the most perfect Roman basilicas in Western Europe ; the columns separating the aisles from the nave are admirably carved. See also the crypt.

At **Bollendorf,** ten miles north of Echternach, three old pontoons remain as evidence of Roman occupation.

North-west of Echternach is **La Rochette** (*Hôtel de la Poste*), to which it is a pleasant walk of twelve miles through the valley of the *Erenz*. Behind the church is a rocky terrace (view), whence diverge several footpaths. On the rock dominating the town is a castle, and opposite is a tower fortress.

A steam tram runs between La Rochette and Kruchten on the main line, about 14½ miles north of Luxemburg.

About 5½ miles by rail north of Echternach is **Grundhof,** which, as has already been said, is a capital centre for excursions into typical Luxemburg scenery. One very pleasant trip is from Grundhof to **Echternach,** through a part of **Mullerthal** *viâ* Berdorx.

About seven miles by rail south of Echternach is the popular resort known as **Girster Klause.**

For Index, see pp. 313–320.

SOME PHRASES IN ENGLISH, FRENCH AND FLEMISH.

The following brief manual of conversation is intended only to give a few hints to those possessing sufficient knowledge of French and German pronunciation to enable them to use the phrases. We include Flemish, not only because it is as widely spoken in Belgium as French, but also because in many respects it resembles English more closely than any Latin tongue, and because some English people ignorant of French have an acquaintance with German, of which Flemish is a low dialect.

English.

The Journey.

1. I have nothing to declare.
2. Where is the booking-office ?
3. Is this the train for . . . ?
4. What times does the train start ?
5. What time do we arrive at . . . ?
6. I want a time-table.
7. My luggage is in the brake-van.
8. How long do we stop here ?
9. We have arrived.

Arrival.

1. Porter, take my luggage and call a cab.
2. Drive me to . . .
3. What is the fare to . . . ?
4. The fare is . . ., sir.
5. Where is the . . . hotel omnibus ?
6. I do not require your services, thank you (to a street tout).

Français.

Le Voyage.

1. Je n'ai rien à déclarer.
2. Où est le guichet ?
3. Est-ce ici le train pour . . . ?
4. A quelle heure part le train ?
5. A quelle heure arrivons-nous à . . . ?
6. Je désire un horaire.
7. Mes bagages sont dans le fourgon.
8. Combien d'arrêt avons-nous ici ?
9. Nous sommes arrivés.

Arrivée.

1. Commissionnaire, prenez mes bagages et cherchez une voiture.
2. Conduisez-moi à . . .
3. Combien la course ?
4. La course est . . ., Monsieur.
5. Où est l'omnibus de l'hotel . . . ?
6. Je n'ai pas besoin de vos services, merci.

Vlaamsch.

Op Reis.

1. Ik heb niets te declareeren.
2. Waar is het loket ?
3. Is dit de trein naar . . . ?
4. Hoe laat vertrekt de trein ?
5. Hoe laat komen wij te . . . aan ?
6. Ik verlang een uuraanwijzer der treinen.
7. Mijne bagage is in den pakwagen.
8. Hoelang houden wij hier stil ?
9. Wij zijn er.

Aankomst.

1. Besteller, wilt ge mijne bagage nemen, en voor eene koets zorgen ?
2. Voer mij naar . . .
3. Hoeveel kost een rit ?
4. De rit kost . . ., Mijnheer.
5. Waar is de koets (omnibus) van het . . . hotel ?
6. Gij kunt mij niet van dienst zijn, dank U.

English.

At a Hotel.

1. What rooms have you vacant ?

2. What is the price of this one ?
3. What are the hours for meals ?
4. Call me at eight o'clock.
5. Let me have my bill, please.

At a Restaurant.

1. Waiter, the bill of fare.

2. Bring me some beef, veal, mutton, vegetables.
3. I will take beer instead of wine.

4. Waiter, pay for me at the cash-desk. Here is twenty francs.

5. Call a cab and tell the driver to take me through the principal thoroughfares.

In a Cab.

1. Drive slowly, please.
2. What building is that ?
3. We will stop here for refreshment.

4. What do I owe you ?
5. Here is a tip for you.

Français.

A l'Hotel.

1. Quelles chambres vacantes avez-vous ?
2. Que comptez-vous celle-ci ?
3. Quelles sont les heures des repas ?
4. Reveillez-moi à huit heures.
5. L'addition, s'il vous plait.

Au Restaurant.

1. Garçon, la carte, s'il vous plait.

2. Apportez-moi du bœuf, du veau, du mouton, des légumes.
3. Je prendrai de la bière au lieu de vin.
4. Garçon, payez pour moi à la caisse. Voici vingt francs.

5. Cherchez une voiture et dites au cocher de me conduire par les principales artères.

Dans un Fiacre.

1. Allez lentement, je vous prie.
2. Quel est ce monument ?
3. Nous nous arrêterons ici pour prendre une consommation.
4. Combien vous dois-je ?
5. Voici votre pourboire.

Vlaamsch.

In het Hotel.

1. Walke kamers zijn vrij ?

2. Hoeveel kost deze ?
3. Hoe laat zijn de maaltijden ?
4. Wekt mij te acht uur.
5. De rekening, als t'U belieft.

In het Restaurant.

1. Kellner, de spijskaart als t'U belieft.
2. Geeft mij rundsvleesch, kalfsvleesch, lamsvleesch, groenten.
3. Ik wil bier hebben in plaats van wijn.
4. Kellner, wilt gij voor mij aan de kas betalen ? Hier zijn twintig franken.
5. Haalt een rijtuig enzegt aan der koetsier mij langs de voornaamste straten te voeren.

In eene koets.

1. Rijdt langzaam, als t'U belieft.
2. Welk gebouw is dat ?
3. Wij zullen hier staan om iets te drinken.
4. Hoeveel ben ik u schuldig ?
5. Hier is drinkgeld voor u.

English.

Out Walking.

1. Can you direct me to . . . ?
2. Which is the way to . . . ?
3. I am much obliged to you.
4. Is this place open to the public ?
5. Where is the opera house ?
6. Kindly direct me to the post-office.
7. Thank you very much.

Shopping.

1. Show me some photographs of the town.
2. Have you any local curiosities ?
3. What is the price of this ?
4. That is too expensive.
5. I should like a better quality.
6. I see nothing to suit me.
7. How much does that come to ?
8. I want something worth about . . . francs.
9. Can you send it by post or by messenger ?
10. Let me have it before . . . o'clock.

Français.

A la Promenade.

1. Pouvez vous m'indiquer . . . ?
2. Quel est le chemin pour aller à . . . ?
3. Je vous suis bien obligé.
4. Cet endroit, est il accessible au public ?
5. Où est l'opéra ?
6. Veuillez m'indiquer le bureau de poste.
7. Merci bien.

Dans un Magasin.

1. Montrez-moi des photographies de la ville.
2. Avez-vous des souvenirs locaux?
3. Quel est le prix de ceci ?
4. C'est trop cher.
5. J'aimerais une qualité meilleure.
6. Je ne vois rien qui me convienne.
7. A combien revient cela ?
8. Je desire quelque chose dans les . . . francs.
9. Pouvez vous me l'envoyer par la poste ou par votre porteur ?
10. Veuillez me le livrer avant . . . heures.

Vlaamsch.

Opwandeling.

1. Kunt gij mij de richting aanduiden om . . . ?
2. Welk is de weg naar . . . ?
3. Ik ben u zeer verplicht.
4. Heeft het publiek toegang tot deze plaats ?
5. Waar is de Opera (Schouwburg)?
6. Wilt gij mij het postbureel wijzen ?
7. Dank u wel.

In een Winkel (Magazijn).

1. Toon mij eenige fotografieën van de stad.
2. Hebt gij geen plaatselijke bijzonderheden ?
3. Hoe duur is dit ?
4. Dat is te duur.
5. Ik heb liever een betere qualiteit.
6. Ik zie niets wat mij aanstaat.
7. Hoeveel bedraagt dat ?
8. Ik verlang iets ter waarde van ongeveer . . . franken.
9. Kunt ge het mij per post sturen of per loopknecht ?
10. Kan dit besteld worden voor . . . uur ?

English.	Français.	Vlaamsch.
Other General Phrases.	*Autres Phrases Usuelles.*	*Andere gebruikelijke Zinnen.*
1. Can you speak English ?	1. Parlez-vous Anglais ?	1. Spreekt gij Engelsch ?
2. I do not know French.	2. Je ne connais pas le Français.	2. Ik ken geen Fransch.
3. If you speak slowly, I can understand you.	3. Si vous parlez lentement je saurai vous comprendre.	3. Als gij langzaam spreekt kan ik u verstaan.
4. At what time does the English mail leave ?	4. A quelle heure part le courrier anglais ?	4. Hoe laat vertrekt de Engelsche post ?
5. Make haste !	5. Depêchez-vous !	5. Haast u !
6. I have an appointment with . . .	6. J'ai rendez-vous avec . . .	6. Ik heb een afspraak met . . .
7. Which is the tram for . . . ?	7. Quel est le tram pour . . . ?	7. Waar is de tram naar . . . ?
8. When does it start ?	8. Quand est-ce qu'il part ?	8. Wanneer vertrekt hij ?
9. What is the fare ?	9. Quel est le prix du trajet ?	9. Hoe duur is een rit ?
10. Where is the English Church ?	10. Où est l'église anglaise ?	10. Waar is de Engelsche kerk ?
11. Have you any English papers ?	11. Avez-vous des journaux anglais ?	11. Hebt gij Engelsche kuranten ?
12. I want a map of the town.	12. Je désire un plan de la ville.	12. Ik verlang een plan van de stad.
13. How much does this letter weigh ?	13. Que pèse cette lettre ?	13. Hoe zwaar weegt deze brief ?
14. Where is the telephone office ?	14. Où est la cabine télephonique ?	14. Waar is het telefoonbureau ?
15. Where does this road lead to ?	15. Où aboutit cette route ?	15. Waarheen leidt deze weg ?
16. Can you wait ten minutes ?	16. Pouvez-vous attendre dix min-	16. Kunt gij tien minuten wachten ?
17. Who is there ? Come in !	17. Qui est là ? Entrez ! [utes ?	17. Wie is daar ? Komt binnen !
18. I thank you heartily.	18. Je vous remercie bien.	18. Dank U zeer.
19. I am happy to make your acquaintance.	19. Je suis charmé de faire votre connaissance.	19. Het verheugt mij zeer kennis met U te maken.
20. I shall be pleased to see you.	20. Je serai heureux de vous voir.	20. Het zal mij veel genoegen doen U te zien.
21. Take a seat.	21. Asseyez-vous.	21. Zet U.
22. Wait awhile.	22. Attendez un instant.	22. Wacht even.
23. That's right.	23. C'est bien cela !	23. Dat is goed.

INDEX

Where more than one reference is given the first is the principal.

Abbaye d'Aulne, 118
de Villers, 118
Abbey of La Trappe, 119
Abbey of Leffe, 258
Abbey of Maredsous, 255–6
Abbey of St. Remy, 292
Achêne, 263
Adinkerke, 88
Aerschot, 188, 208, 51
Agriculture, 40
Aigremont, 235
Air Mails, 29
Air Route to Brussels, 21
Aisne, The, 56, 233, etc.
Aix la Chapelle, 209, 276
Alle, 288
Alost, 149
Amay, 235
Amblève, The, 231, 281, 286
Castle, 286
Amerois, The, 290
Ampsin, 235
Andelle, 237
Andenne, 237–8
Angleur, 231
Angling, 31, 83, 153, 247, 295, 299
Anhée, 247, 263
Anseremme, 253
Antwerp, 189–207, 19, 20, 51, 55–9, 150, 210
Useful Information, 189–90
Botanic Garden, 207
Brabo Fountain, 197
Cathedral, 193–6
Exchange, 202
Folklore Museum, 203
Grand' Place, 196
Guild Houses, 197
Hôtel de Ville, 196, 190, 69
Hotels, 10
Jesuits' Church, 199
Musée des Beaux-Arts, 206
Musée Moderne, 206
Musée Plantin-Moretus, 203–4
Antwerp (*continued*)—
Museum of Antiquities, 197
Postal, 189, 203
Rubens's House, 202
Statue, 203
St. Andrew's Church, 205
St. Anthony's Church, 201
St. Augustine's Church, 205
St. Jacques' Church, 200
St. Paul's Church, 199
Steen, The, 198
War, Antwerp and the, 192, 51, 55–9
Zoological Gardens, 201
Ardenne, Castle of, 262
Ardennes, The, 32–4, 231, etc.
Argenteau, 229
Argenteuil, Castle of, 239
Arlon, 265–6, 246, 287
Army, 36
Art and Architecture, 68–73
Artevelde, J. van, 137
Attet, The 266
Audenarde, 106–7
Auderghem, 176
Aymon, Four Sons of, 232, 258, 286, 287
Aywaille, 286

Bac-du-Prince, 257
Baraque de Fraiture, 299
Baraque Michel, 278
Baronville, 261
Barvaux, 233
Battice, 229
Battlefields, The Flanders, 61–7, 18, 80, 185
Road routes to, 62, 80
Bauche, 259
Beauchamp, Château de, 119
Beaufort, Castle of, 237
Beaufraipont, Castle of, 231
Beauraing, 261–2
Beez, 239

Belgian Characteristics, 36–7
Béthane, 277
Binche, 116
Blanckaert, 89
Blankenberghe, 81–2, 80, 134
Bocq, The, 247, 259
Boesinghe, 62, 65, 96
Bohan, 287
Boisschot, 208
Boitsfort, 176, 239
Bollendorf, 308
Bomal, 233
Boom, 188
Borinage, The, 110
Bosecours, 106
Bouillon, 287–90, 263
  Godefroy de, 288, 165
Boulogne, 19
Bourcy, 299
Bouvignes, 254
Breedene-sur-Mer, 81
Breughels, The, 70
Brielen, 63, 96
Brouwer, Adrian, 71–2
Bruges, 120–34, 81, 57, 61
  Useful Information, 120
  Archery Guild of St. Sebastian, 133, 120
  Béguinage, 127–8
  Belfry, 129
  Canal, 121, 77
  Cathedral, 122–3
  Chapel of the Holy Blood, 130–1
  Notre Dame Church, 124–5
  Grand' Place, 128
  Gruuthuse, The, 125
  Halles, The, 129, 69
  Hospital of St. John, 125–6
  Hôtel de Ville, 130, 69
  Hotels, 11
  Jerusalem Church, 133
  Minnewater, The, 127
  Musée Communal, 126–7, 120
  Place du Bourg, 130
  Quai du Rosaire, 132
  Quai Vert, 132
  St. Giles's Church, 133
  St. Jacques's Church, 134
  St. Walburga Church, 132
  War, Bruges and the, 122
Brussels, 152–74, 21, 51, 81, 9
  Useful information, 152–6
  Air Route to, 21
  Béguinage Church, 174
  Bibliothèque Royale, 166–7
Brussels (*continued*)—
  Bois de la Cambre, The, 175
  Bourse, The, 159, 155
  Church of the Sablon, 167, 155
  Cinquantenaire Park, 178
  Colonne du Congrès, 172, 155
  Conservatoire de Musique, 168
  Grand' Place, 160
  Guild Houses, 162
  Hôtel de Ville, 160–1, 155, 69
  Hotels, 12
  Houses of Parliament, 172, 155
  Information Bureau, 153, 159, 174
  Jardin Botanique, 173, 155
  Laeken, 176–8, 185
  Maison du Roi, 162, 155
  Maisons des Corporations, 162, 155
  Manneken Statue, 163, 155
  Marché aux Herbes, 163
  Max, Burgomaster, 158
  Musée Ancien, 166
  Musée Communal, 162, 175
  Musée d'Armes et d'Armures, 169, 156
  Musée Moderne, 167
  Palais de Justice, 168–9, 156
  Palais des Académies, 171
  Palais des Beaux Arts, 166, 156
  Palais du Duc d'Arenberg, 168
  Palais du Roi, 171–2
  Palais Législatif, 172, 155
  Peter Pan's Statue, 156
  Place de la Bourse, 159, 174
  Place de la Monnaie, 173
  Place Royale, 165
  Porte de Hal, 169, 156, 179
  Porte de Namur, 169–70
  St. Catherine's Church, 174
  St. Gudule's Church, 164–5, 155
  St. Hubert Galeries, 163
  St. Jacques-sur-Coudenberg Church, 165, 155
  St. Nicholas's Church, 159–160, 155
  Square du Petit Sablon, 167
  War, Brussels and the, 158–9, 51, 169
  Wiertz Art Gallery, The, 170, 156

Calais, 19
Campine, The, 208–9

Canals, 38, 104, 71, 159, etc.
Casteau, 115
Celles, 254, 262
Cemeteries, Military, 63–4
Chaleux, 253
Chamia Rock, 257
Champion Woods, 264
Chapelle Fischbach, 279
Charleroi, 117–8, 53
Château de Walzin, 253
Chaudfontaine, 229
Chimay, 119
Chiny, 265, 291
Chokier, 234
Ciergnon, Château de, 262
Ciney, 263
Ciply, 54
Collieries, 39
Colonster, 231
Comblain-au-Pont, 232
Comblain Fairon, 233
Comblain-la-Tour, 232
Commerce, 38–41
Communications, 38
Contich, 188
Coo, 283–4, 281
Coq-sur-Mer, 81, 80
Corbion, 288, 290
Corumont, Hill of, 297
Cotton and Linen Trade, 40
Courtrai, 107–8
Coxyde, 87
Crête de Clercken, 65
Crève-Cœur, 254
Crupet, The, 259
Currency, 27–8
Customs, 24–5
Cuyp, Albert, 72
Cuyp, J. G., 72
Cycling, 25–6

Dalheim, 210
Damme, 134
Dave, 247
Dawans, 300
Diable Château, 298
Dickebusch, 99
Diekirch, 306
Dinant, 249–52, 52, 234, 246–7
Routes to, 248
Dixmude, 89, 65, 81, 134
Dogs, Draught, 37–8
Dohan, 290
Dolhain, 277
Dorinne, 259
Dou, Gerard, 71
Dour, 54
Duffel, 188
Duinbergen, 84
Durbuy, 233
Durnal, 259
Dyle, The, 211, 239

Ecaussinnes, 116
Echternach, 307–8
Education, 35
Elouges, 54
Elverdinghe, 96
Embourg, 231
Engihoul, 235
Engis, 235
Eppeghem, 185
Éprave, 295
Erenz, The, 308
Ermeton-sur-Biert, 256
Escaut, The, 55
Esneux, 231
Etterbeek, 239
Eupen, 281
Everdingens, The, 72
Exports, 38–9

Fagnes, The, 278
Faix du Diable, 283
Falmagne, 261
Falmignoul, 261
Fishing, 31, 153, 83, 247, 295, 299
Flanders Battlefields, The, 61–7, 18
Flemalle, 234
Flemings, 34
Flone, 235
Florenville, 265, 291
Fonds de Leffe, 258
Fonds de Quarreux, 284
Fontenoy, 106
Forte de Knocke, 65
Frameries, 54
Franchimont, 276–7
Francorchamps, 279
Freyr, Park of, 256
Furfooz, 253
Furnes, 88–9, 80, 65

Gembloux, 240
Gemmechenne, 259
Gênimont, 261
Genval, 239
Germany, Routes to, 208–10
Gheel, 209, 188
Gheluvelt, 98, 65, 97

Gheluwe, 97
Ghent, 135–49, 81, 57
  Useful Information, 135–6
  Archæological Museum, 143, 135
  Belfry, The, 140, 135
  Byloke Abbey, 146, 135
  Cathedral, 138–40, 136
  Château de Gérard le Diable, 138, 136
  Château des Comtes, 142, 136
  Cloth Hall, 139
  Fine Arts Gallery, 146–7, 135
  Grand Béguinage, 149, 136
  Hôtel de Ville, 140, 69
  Hotels, 13
  Lapidary Museum, 148, 136
  Maison de l'Etape, 142
  Maison des Tanneurs, 144
  Mammelokker, The, 140
  Marché du Vendredi, 141, 136
  Petit Béguinage, 148
  Place d'Armes, 147
  Quai au Blé, 141
  Quai aux Herbes, 141
  Rabot, The, 143
  St. Bavon's Abbey Ruins, 148–9
  St. Jacques's Church, 144, 136
  St. John's Church, 145
  St. Michael's Church, 141, 136
  St. Nicholas's Church, 141, 136
  St. Peter's Church, 147
  War, Ghent and the, 57, 139
Ghistelles, 80
Ghlin Woods, 112
Gileppe, Barrage of the, 278
Girster Klause, 308
Gives, 237
Givet, 257, 287, 234
Godin, Château, 286
Godinne, 247
Goé, 277
Golf, 75, 81, 84, 153, 189
Government, 36
Grammont, 150
Grand Halleux, 283
Grand Han, 234
Great Masters, The, 69
Groenendael, 176, 239
Grund, 305
Grundhof, 307, 308
Guynemer, Monument to, 89

Haeren, 185
Hals, Franz, 71
Hamoir, 233
Hamoir-Lassus, 233
Hampteau, 300
Han, Grotto of, 293–5
Hardware Manufacture, 39
Harzé Castle, 286
Hasselt, 208–9, 51
Hastière-Lavaux, 257
Hastière-par-delà, 257
Hazebrouck, 65
Heer-Agimont, 257
Hell Fire Corner, 99, 65
Herbeumont, 291
Herchenrode Abbey, 208
Herenthals, 209
Hermalle sous Huy, 235
Hermeton-sur-Meuse, 257
Herstal, 229
Hertogenwald, The, 278
Herve, 229
Het Sas, 65
Heyst, 83–4, 80, 134, 208
Hill 60, 97, 66
Historical Sketch, 42–9
Hobbema, Meindert, 72
Hockay, 278
Hooge, 97, 66
Hotels, 9–16
Hotton, 300
Houffalize, 299
Houthulst Forest, 65, 96–7
Houx, 247, 248
Houyet, 260, 262
Hoyoux, The, 235
Hubert, The Brothers, 69
Hun, 247
Huy, 235, 263, 234

Industries, 38–41, 157
Iron and Steel Factories, 39–40
Itteghem, 188
Ixelles, 175

Jambes, 246, 247
Jambline, Château de, 262
Jemappes, 114–5, 109, 54
Jemelle, 263
Jemeppe, 229, 234
Jordaens, Jacob, 72, 73
Juslenville, 276

Kalfvaart, 95
Kemmel Hill, 99, 66
Knocke and **Le Zoute,** 84–5, 80
Kruchten, 308
Kruiseik Cross Roads, 98, 66

La Basseville, 66
Lace-Making, 40
La Chandelle, 253
Laeken, 176, 185
La Gleize, 284
La Louvière, 119
Lanaken, 209
Landen, 218
Langemarck, 66
Languages, 34–5, 309–12
La Panne, 87–8, 80, 66
La Plante, 247
La Reid, 286
Laroche, 296–7
La Rochette, 308
La Trappe, Abbey of, 119
Lavaux St. Anne, 261
Le Chesté, 298
Leffe, 258
Le Hérou, 298
Le Marly, 178
Leopold Canal, 83
Les Rendeux, 300
Lesse, The, 253, 234, 295
Leugenboom, 66
Le Zoute, 84–5
Lhomme, The, 262
Libramont, 265
Liège, 219–28, 50–1
  Useful Information, 219–20
  Bishop's Palace, 222
  Cathedral, 222–3, 220
  Citadel, The, 228, 220
  Eglise St. Jacques, 222
  Hôtel de Ville, 224, 220, 69
  Hotels, 13
  Maison Curtius, 226
  Musée Archéologique, 224, 220
    d'Ansembourg, 225, 220
    d'Armes, 225, 220
    des Beaux-Arts, 224, 220
    Grétry, 222, 220
    Wallonne, 226, 220
  Palais de Justice, The, 224
  Palais des Beaux-Arts, 227
  St. Bartholomew's Church, 225
  St. Croix Church, 223
  St. Denis Church, 227, 220
  St. John's Church, 223
  St. Martin's Church, 224
  University, 226
  War, Liège and the, 228, 50–1
Lierre, 208, 188, 56
Limbourg, 277
Lives, 239
Lobbe, 119
Locre, 99
Logne, Castle of, 233
Lokeren, 150
Lombartzyde, 66, 85–6
Louvain, 211–8, 51, 55
  Useful Information, 211
  Béguinage, The, 217
  Dyle, The, 211
  Grand' Place, 213
  Halles, The, 215, 69
  Hôtel de Ville, 213, 211, 69
  Hotels, 14
  Library, 215–6
  Musée Vanderkelen-Mertens, 213
  St. Gertrude's Church, 216
  St. Jacques's Church, 217
  St. Michael's Church, 217
  St. Peter's Church, 213–4
  St. Quentin's Church, 216
  University, 215, 216
  War, Louvain and the, 212, 213, 214–5, 218, 51, 55
Luggage, 23–5
Luxemburg, 301–6, 246

Maastricht, 209, 234
Maertens, Thierry, 149
Maison du Passeur, 66
Malines, 185–8, 51, 55, 150
Malmédy, 280
Malplaquet, 109, 115
Manufactures, 39–40
Maps, District, 31
Marbehan, 265
Marche, 234, 263, 300
Marche-les-Dames, 239
Marcouray, 300
Marcourt, 300
Maredsous, Abbey of, 255–6
Mariakerke, 79, 80
Mariemont, 118
Marloie, 234, 263
Marteau, 271
Martouzin, 261
Matsys, Quentin, 70, 73, 196, 207, 214
Mechelen. *See* Malines.
Mehaigne, The, 235
Melreux, 234, 300
Membre, 287
Memlinc, Hans, 70, 73, 133
Menhirs de Mousny, 298
Menin, 97, 66

Mercken, 66
Méry, 231
Messines, 66, 98–9
Meuse, The, 220, 229, 234, 235, 241, etc.
  Valley of the, 234, 247–8, etc.
Middelkerke, 85, 80
Monceau, Castle of, 231
Mondorf-les-Bains, 306
Mons, 109–14, 52–5
Montaigle Castle (ruins), 254–5
Montfort, Castle of, 232
Monthermé, 287
Montjardin Castle, 284
Montjoie, 281
Mont St. Aubert, 106
Mont St. Jean, 182
Morannet, 276
Mosanville, 239
Moselle, The, 266
Motoring, 25–6
Motor Services, 62, 65, 80, etc.
Mount Sorel, 98, 66
Mount Thibault, 299
Mullerthal, 308

Namêche, 239
Namur, 241–6, 51–2, 239
Neblon, The, 233
Neerwinden, 218
Neethe Rivers, 56, 188, 209
Neufchâteau, 291
Neumoustier Abbey, 236
Neuville, 261
Nieucappelle, 66
Nieuport Bains, 86, 81, 66, 134
Nieuport-Ville, 86, 80, 66
Nimy, 53
Noncevaux, 284
Nonnebusch Wood, 66

Odeigne, Château d', 233
Ombret, 235
Ostend, 74–80, 18, 19, 57, 61, 134
  Excursions, 80–9
Ottignies, 239
Oudenarde. *See* Audenarde.
Oudenbourg, 80
Ouren, 307
Ourthe, The, 296–300, 231–4, 266, etc.

Pas de Charlemagne, 258–9
Passchendaele Ridge, 97, 66
Passports, 22
Payenne, 262
Pepinster, 276, 277
Péronnes, 116
Pervyse, 67, 86
Pfaffenthal, 305
Photography, 31
Pictures, Some famous. *See* also pp. 68–73
  "Adoration of the Lamb" (*Van Eyck*), 139
  "Assumption of the Virgin" (*Rubens*), 194
  "Christ on the Cross" (*Rubens*), 206
  "Descent from the Cross" (*Rubens*), 194
  "Elevation to the Cross" (*Rubens*), 194
  "Entombment of Christ" (*Matsys*), 206
  "Holy Family" (*Q. Matsys*) 214
  "Martyrdom of St. Erasmus" (*Bouts*), 214
  "St. Ursula's Reliquary," etc. (*H. Memlinc*), 125–6
Pilkhem, 67
Planchenoit, 182, 184
Plans of Tour, 21
Ploegsteert, 99, 98, 67
Poelcappelle, 64, 67, 96
Poilvache Castle (ruins), 248
Poix-St. Hubert, 263
Polleur, 276
Polygon Wood, 98, 67
Pont de Schoorbakke, 67
Poperinghe, 67, 96
Population, 35
Porallée, 286
Porters, 24
Postal Arrangements, 29–30
Potter, Paul, 72
Poulseur, 232
Pré-Mariotte, 287
Profondeville, 247
Purnode, 259
Pussemange, 287–8

Quatre Fils Aymon Hill, 28

Races and Languages, 34–5
Railways, 38
Railway Travelling, 22–3, 64–5
Ramioul, 234
Ramscappelle, 67
Ranle Gorge, 256
Raversyde, 85

Reinarstein, Castle of, 232
Religion, 35
Rembrandt, 71
Remich, 306
Remouchamps, 285–6, 281
Renasstine, 281
Rivage, 232
Rivière, 247
Rixensart, 239
Roche-à-Bayard, 252
Roche-à-Fresne, 233
Roche du Chien, 256
Rochefort, 292, 262, 263
Rochehaut, 288
Rochers de Faule, 293
Rochers de Frène, 247
Rochers de Marlire, 280–1
Rochers de la Warche, 283
Roermond, 209–10
Roi, Chalet du, 78
Rouillon, 247
Roulers, 62
Routes to Belgium, 17–21
Rubens, Peter Paul, 70–1, 73, 194, 200, 202, 203, 207
Rumpst, 188
Ruysdaels, The Three, 72

St. Anne, 198
St. Denis, 115
St. Eloi, 98, 67
St. Hubert, 264–5
  Forest of, 264
St. Jean, 96
Saint Julien, 67, 96
St. Nicholas, 150
St. Odo Castle, 299
St. Remacle's Grotto, 290
St. Symphorien, 115
St. Thibault, 300
St. Ursula, Legend of, 126
St. Walhère, Legend of, 257
Salm Château, 283
Sambre, The, 53, 118, 241
Sanctuary Wood, 67, 98
Sanzinne, 262
Sauvage, Château de, 231
Saventhem, 176
Schaerbeek, 176, 185
Scheldt, The, 55, 191, 189
Schootenhof, 207
Sclaigneaux, 238
Sclayn, 238
Scourmont, 119
Semois Valley, 287–90, 266
Sempst, 185
Seraing, 229
Sluys, Battle of, 82
Slykens, 80
Small Holdings, 40
Soignes, Forest of, 176, 181
Sommière, 254
Sougnez, 286
Spa, 267–74
Spiennes, 115–6
Spontin, 259–60
Statue of the Virgin (*Michael Angelo*), 124
Stavelot, 282, 233
Steen, Jan, 72
Steenstraete, 96, 67
Stoumont, 284
Streupas, 231
Sugny, 287
Sûre, The, 266
Sur-la-Heid, 286
Sy, 233

Tailfer, 247
Taviet, 263
Tenneville, 299
Ter-Elst, Château of, 188
Termonde, 150, 55
Tervueren, 179–80, 176
Theux, 276
Thierry, Château, 256
Thon-Samson Rocks, 239
Thuin, 119
Tihange, 235
Tilff, 231
Time, 23
Tirlemont, 218, 51
Tongres, 230–1
Tournai, 100–6, 115
Tours in Belgium, 21–2, 26
Triangular Wood, 67
Trois Fontaines, 178
Trois Glands, 305
Trois Ponts, 283
Trois Vierges, 307
Tron des Sottais, 231

Vallée des Tombes, 298
Van der Helst, B., 71
Van der Meer, J., 72
Van der Neer, A., 72
Van der Weyden, R., 70
Van Dyck, Anthony, 71, 73
Van Eyck, H. & J., 69, 73
Van Oost, J., 101, 73
Van Ostade, A., 71
Vermeer, Jan, 72

Verviers, 275–6
Vesdre, The, 281
Vianden, 307
Viaduc des Grands Prés, 277
Viel Salm, 283
Villers la Ville, 240
Villers-sur-Lesse, 262
Vilvorde, 178, 185
Vinckem, 67
Virelles, 119
Visé, 229, 50
Vindictive, The, 77
Vive-Celles Castle, 253
Vlodrop, 210
Vocabulary, 309–12

Waha, 300
Walcourt, 118
Walking Tours, 26
Walloons, 34, 220–1
Walzin, Château de, 253
Wanne, 283
War, Belgium and the Great, 50–60
Battlefields, The Flanders, 61–7, 18, 80, 185
Antwerp, 51, 55–9, 192
Bruges, 57, 122
Brussels, 51, 158–9
Charleroi, 53, 118
Dinant, 52, 252
Ghent, 57, 139
La Panne, 87–8
Liège, 50–1, 228
Louvain, 51, 55, 212, 132, 214–5, 217–8
Luxemburg, 301
Malines, 51, 55, 188
Mons, 52–5, 109, 113, 114, 115
Namur, 51–2, 246
Ostend, 57, 74–6
Spa, 274–5
Termonde, 55, 151
Visé, 229, 50
Ypres, 58–9, 92–9
Yser, The, 57–8, 134
Zeebrugge, 83
Warche, The, 281
Warchenne, The, 280
Waremme, 218
Wasmes, 54
Waterloo, 181–4
Waulsort, 256
Wavre Ste. Catherine, 185
Fort, 185
Wayai, The, 271
Weenix, Jan and Jan Baptista, 72
Weerde, 185
Weights and Measures, etc., 28–9
Wenduyne, 81, 80
Wépion, 247
Wéris, 233
Westende, 85, 80
Westerloo, 208, 188
Westroosbeke, 62
Wieltje, 67, 96
Wiertz, A. J., 170, 251
Wimbe, The, 261, 295
Woluwe, 178
Wouverman, Philip, 72
Wytschaete, 98, 67

Xhignesse, 233

Yperlée, The, 57
Ypres, 90–6, 80, 61–2, 67, 134
Ostend and Bruges to, 61–2
Roads from, 96
The Battles of, 58–9
Yser, The, 57–8
The Battle of the, 58, 134
Yvoir, 247, 263

Zandvoorde, 67
Zeebrugge, 82–3, 80, 121, 19, 20, 134
Zelle Halle, 284
Zonnebeke, 97
Zwyn, 84

17(J)188